



IN COLOUR: THE CHARM OF CHILDHOOD—PAINTINGS BY FAMOUS DUTCH ARTISTS.

EL TROVADOR

JAMAICAN CIGARS



BY APPOINTMENT
PURVEYORS OF CHAMPAGNE
TO THE LATE KING GEORGE VI

LOUIS ROEDERER

ABDULLA make the best VIRGINIA



BY APPOINTMENT
TO HER MAJESTY
THE QUEEN
TOILET SOAP MAKERS

Bronnley
FINE SOAPS



BY APPOINTMENT
TO HER MAJESTY
QUEEN ELIZABETH
THE QUEEN MOTHER
TOILET SOAP MAKERS



BY APPOINTMENT TO HER MAJESTY THE QUEEN
TABLE SALT AND PEPPER MANUFACTURERS • CEREBOS LTD

Cerebos
Salt perfection

McVITIE & PRICE

Makers of Finest Quality Biscuits
EDINBURGH • LONDON • MANCHESTER



SHERRY
GONZALEZ
TIO PEPE
(Regd. Trade Mark)
PRODUCE OF SPAIN



KING SIX
CIGARS

Backed by 100 years' experience

J. R. FREEMAN & SON LTD. (ESTABLISHED 1839)

1/11
EACH

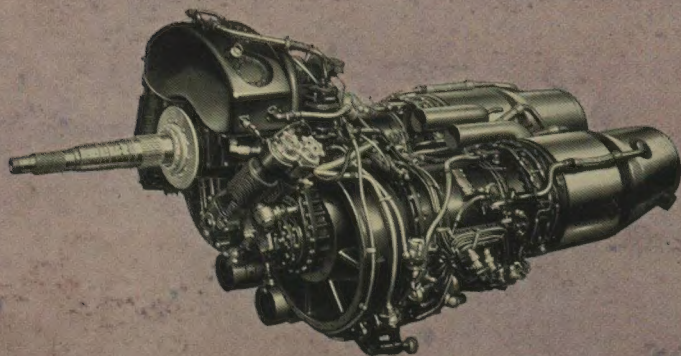
ALL CLASSES OF INSURANCE TRANSACTED

CAR & GENERAL INSURANCE L^{TD.}
CORPORATION

83, PALL MALL, LONDON, S.W.1.

Prediction or production

We do not presume to probe or predict the aeronautical future. We are too busily engaged in doing, and doing very thoroughly, the things that must be done *now*—in further developing, under ruthlessly realistic research and test conditions, such engines as the Double Mamba, designed for the Fairey Gannet anti-submarine aircraft of the Royal Navy. For we believe that future achievement is secured by present perseverance—that by concentrating all our effort on the continuous development of proven types like these, we are making a truly practical contribution to this country's command of air and sea.



ARMSTRONG SIDDELEY AERO ENGINES

ARMSTRONG SIDDELEY, COVENTRY & BROCKWORTH

Members of the Hawker Siddeley Group





"You asked for Benson & Hedges cigarettes, Sir."

The experienced traveller needs no guiding signposts to where he may find high standards consistently pursued. And at his journey's end, in the cities, or remote from the beaten track, he will also find cigarettes by **BENSON** and **HEDGES** —for all those occasions when only the best will do.



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
TOBACCONISTS
BENSON & HEDGES LTD

When only the best will do



BENSON & HEDGES LTD · OLD BOND STREET · LONDON · W

L14

THE SHREWD EYES OF SARFARAZ KHAN



SARFARAZ KHAN, Chief Engine-room Serang aboard the P & O ship, ARCADIA.

UP from Karachi the message travels . . . up through the arid plains of Pakistan and the District of Mardan . . . on to the village of Zarobi and the house of the Chief Serang—to the shrewd eyes of Sarfaraz Khan himself.

These are the eyes that can spot an atom of dust on an acre of steel floorplates . . . wax black with wrath . . . grow soft with affection. Now they are bright—for the news is good and there is thinking to be done. The job is a big one. He will choose fifty-six men from the village to go with him. He will choose wisely: the honour of Zarobi and Sarfaraz Khan is at stake.

For the next eighteen months his men will work in a bewildering kingdom of pressure gauges, copper tubing and steel. Under his exacting eye it will gleam like a hospital clinic. Beneath his shrewd gaze there will be harmony. For Sarfaraz Khan is Chief Engine-room Serang aboard the P & O ship Arcadia . . . a veteran of 36 years experience in the service of the company . . . a man with 17 relatives on P & O ships. He's as big as his job and that's big—for P & O is a lifeline of the Commonwealth.

Operating from 122 Leadenhall St., London, E.C.3,
the Peninsular and Oriental Steam Navigation
Company links Britain and Britons with the
Mediterranean, Egypt, Pakistan, India,
Ceylon, Australia, Malaya, and the Far East.

P & O

A COMMONWEALTH LIFELINE

Pace
MAKERS



* Both GOLDEN ESSO EXTRA and ESSO EXTRA are blended with N.S.O. (patented) for longer valve life.

World renowned for smooth, silent power, ESSO EXTRA gives unbeatable all-round performance under all conditions in the majority of cars on the road to-day.

**ESSO
EXTRA**

For sheer power and truly brilliant performance, try the new GOLDEN ESSO EXTRA—the supreme 100 Octane petrol for very high compression engines!

FINEST PETROL IN THE WORLD



By Appointment
Soda-Water Machine Manufacturers
to the late King George VI

Soda and tonic water, ginger beer and ginger ale



on tap in your own home

SO ECONOMICAL! SO CONVENIENT! Unlimited quantities of sparkling soda-water for as little as $\frac{1}{2}$ d. an 8-oz. bottle when you own a SodaStream. Then, with the aid of special true-flavour concentrates, you can make tonic-water, ginger beer, ginger ale, and a selection of the most delicious fruit drinks for about $2\frac{1}{2}$ d. a bottle—a fraction of the normal cost.

The price of SodaStream is from £15 (plus purchase tax £2.1.0d.); with it comes six bottles and a 300-bottle cylinder of gas which can easily be returned by post for a 10/- recharge.

Send for your SodaStream right away, or write for further particulars to:

SodaStream



Gordon's in your glass?

You have the party spirit!

AUTUMN EVENINGS... a lovely glow in the hearth again... good friends around the fire... Gordon's* Gin in every glass — and *there's* the party spirit!

Gordon's is the drink everyone can have just to their liking — long or short, sweet or dry; with orange, or tonic or vermouth, or as the Heart of every good Cocktail.



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
GIN DISTILLERS
TANQUERAY GORDON & CO., LTD

*ASK FOR IT BY NAME

Gordon's Stands Supreme

the BIGGER cigarette



The new, bigger Churchman's No. 1 fully merits the protection given it by the new, hinge-lid pack. Stronger, simpler to open, this new pack accords to these fine cigarettes the permanent protection and freshness they merit. It ensures that the last Churchman's you take from your packet will be as firm, smooth and immaculate as the first.

in the BETTER pack

*The fifteen-minute cigarette
at 4/1d. for 20*

CHURCHMAN'S No.1



'Sumrie ... of course'

COME AND SEE the NEW Sumrie Shop for Men at Robinson & Cleaver in Regent Street which is now open for the man whose clothes *must be good—really good*. Here he will discover a new conception of the art of being clothed *immediately* and immaculately within a moderate budget.
100 or so fittings in all sizes in superb 'Golden Grade' materials.

THE NEW SUMRIE SHOP FOR MEN
at Robinson & Cleaver, Regent Street, London, W.1
AND AT OTHER GOOD STORES THROUGHOUT THE COUNTRY

PHILLIPS BRISTOL SHERRIES



BRISTOL MILK
(Old Golden)

BRISTOL AMBER (Medium Dry)

BRISTOL BUTT (Brown)

ROQUITA CREAM
(Pale Golden, Rich)

Order from your Wine Merchant or
write to us for name of nearest stockist.

J. R. PHILLIPS & CO. LTD.,
BRISTOL, 1

*Established before the
Year 1789*



**"So this is
High Fidelity . . ."**



With a Pye High Fidelity System, making tingling music is as easy as tuning an ordinary radiogram. No ugly wires, glowing bulbs or masses of complicated equipment. Just beautifully designed and matched cabinets that blend at once with your furnishing scheme. For a thrilling new experience on good listening, good living . . . see your Pye Hi Fi Dealer.

PYE HIGH FIDELITY SYSTEMS

Units shown: (Left to right) a record player; Pye 5 Watt Amplifier; Pye Contemporary Loudspeaker System; Pye FM/AM Radio Tuner.

Write today for the Pye "Pocket Guide to Hi Fi" and information on the complete range of Pye High Fidelity systems to Pye Ltd., Box 49, Cambridge.

NAME

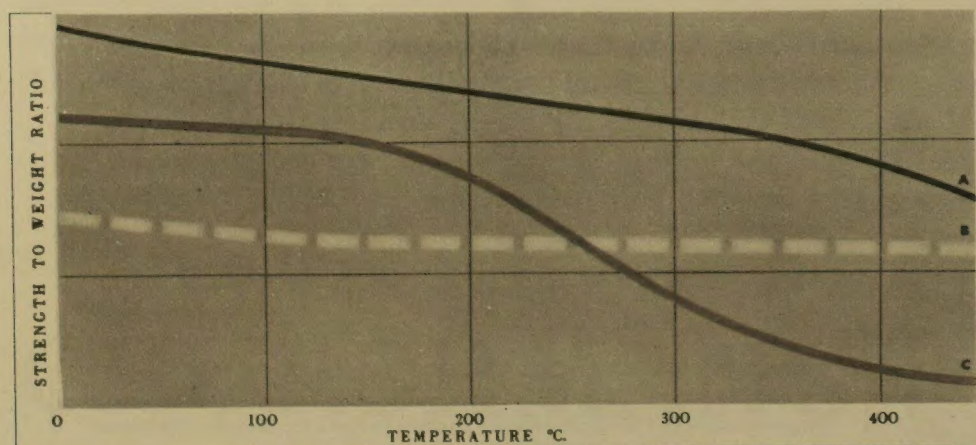
ADDRESS

PROBING THE FUTURE OF AVIATION / No. 3 in a series

Hot enough to roast the Sunday Joint



BELOW: Performance curves show the endurance of metals at the elevated temperatures of supersonic flight. Notice how aluminium loses its strength quickly at high temperatures; while titanium, both lighter and stronger, keeps its strength at these high temperatures. A. A titanium alloy. B. A stainless steel. C. An aluminium alloy.



Already aircraft are flying over 1,000 m.p.h. At this speed an aircraft begins to encounter the phenomenon known as the 'Heat Barrier'. Unlike the 'Sound Barrier' this is not an obstacle which must be surmounted to reach easier conditions beyond, nor is it a barrier in the sense that there exists a speed above which flight is impossible. The 'Heat Barrier' is more like the problem of climbing an ever increasing slope. At speeds of around 1,500 m.p.h. the surface of an aircraft heats to a temperature of about 120°C due to friction with the air (see diagram): at 2,500 m.p.h. the temperature will be about 350°C. The vast array of electrical equipment sheathed inside an aircraft also generates heat through wasted energy — exactly the same way as a vacuum cleaner gets hot. At temperatures like these the metal in an aircraft begins to lose strength, the cockpit could become an oven in which one could roast beef. Finding an answer to this problem is one of aviation's biggest headaches. New heat resistant metals (see diagram), means of refrigeration to keep the pilot cool, insulation—all these questions and many others are the unceasing concern of physicists and aeronautical engineers within the Hawker Siddeley Group. Men who, in the short span of 50 years have progressed from speeds not much greater than a fast car to beyond the speed of sound. This effort must be applied to keep ourselves equipped and ready to meet any threat to our existence. These problems are being faced not only because we cannot as yet assume that all men have learned the lessons of two World Wars and the Hydrogen Bomb, but because perhaps tomorrow we can apply our hard gained knowledge to the pursuit of peace.

Research at Hawker Siddeley Group

Pioneer and World Leader in Aviation

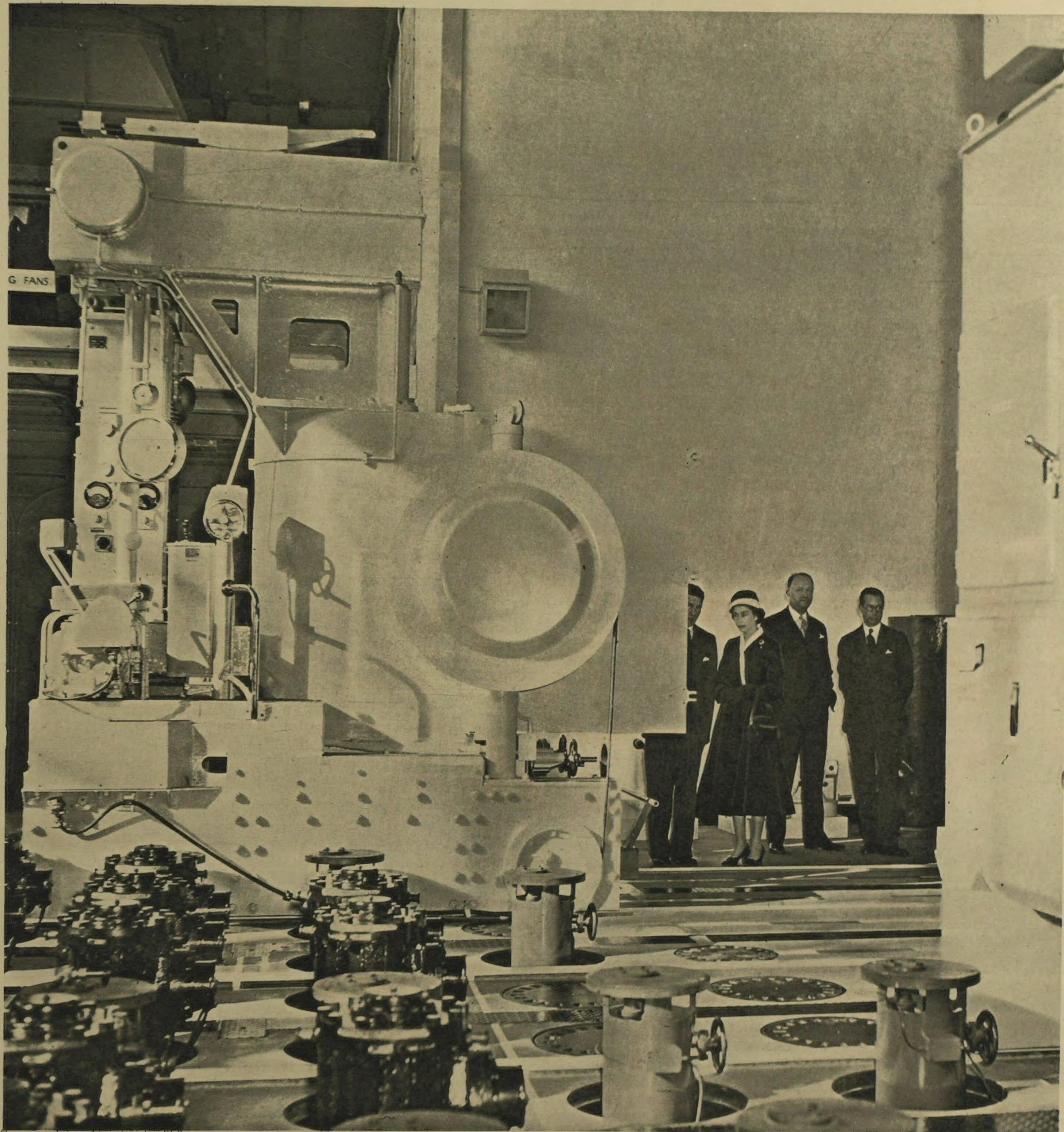
18 ST. JAMES'S SQUARE, LONDON, S.W.1

A. V. ROE · GLOSTER · ARMSTRONG WHITWORTH · HAWKER · HAWKER SIDDELEY NUCLEAR POWER · ARMSTRONG SIDDELEY · ARMSTRONG SIDDELEY (Brockworth) · HAWKSLEY · AIR SERVICE TRAINING · TEMPLEWOOD ENGINEERING · HIGH DUTY ALLOYS · and in Canada: AVRO AIRCRAFT · ORENDA ENGINES · CANADIAN STEEL IMPROVEMENT · CANADIAN CAR & FOUNDRY

THE ILLUSTRATED LONDON NEWS

The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies Europe, and the United States of America.

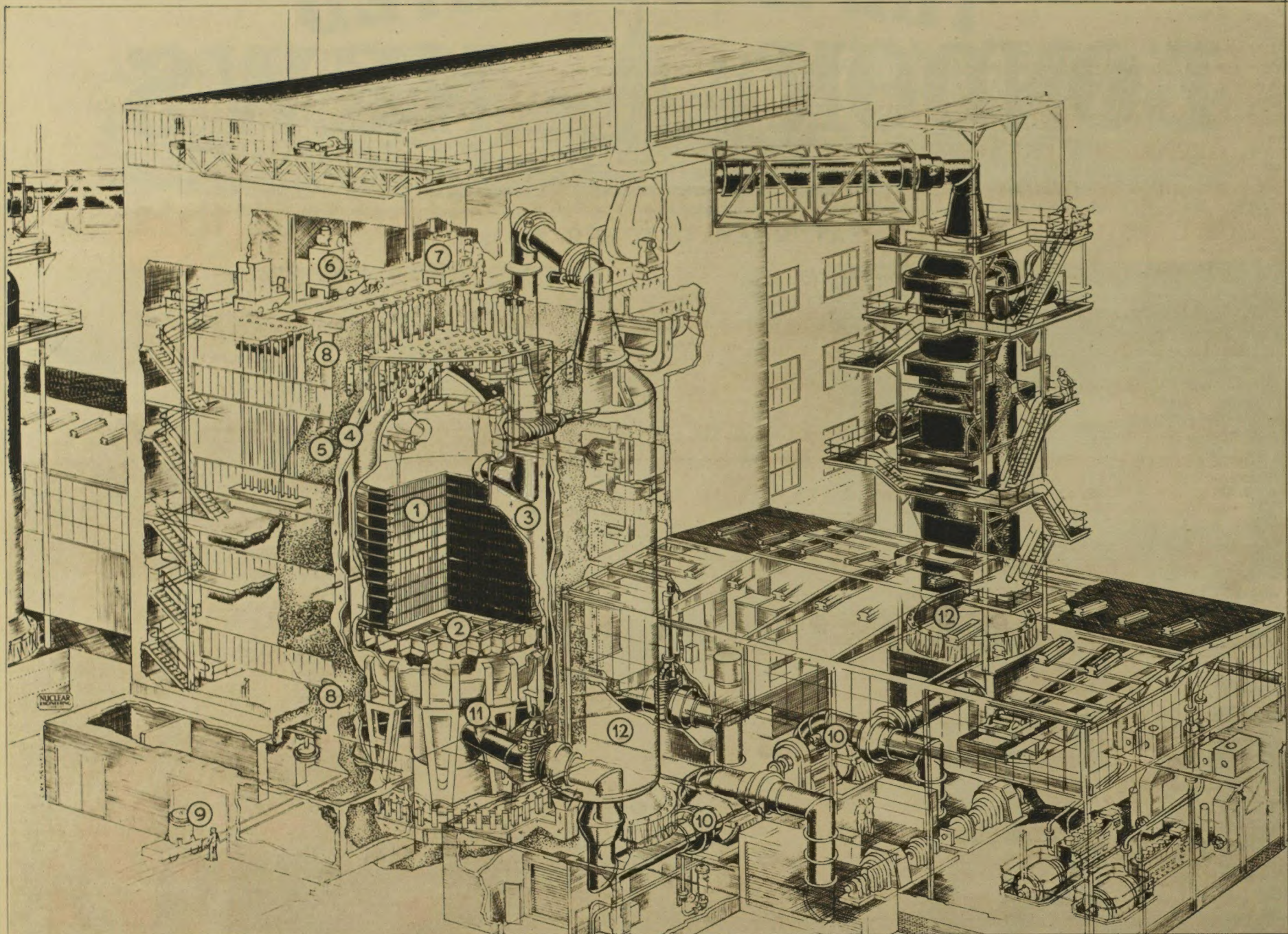
SATURDAY, OCTOBER 27, 1956.



OCTOBER 17, 1956—THE DAY WHICH SAW THE BEGINNING OF A NEW AGE: H.M. THE QUEEN AT CALDER HALL, WHERE SHE "MADE HISTORY" BY OFFICIALLY OPENING THE WORLD'S FIRST LARGE-SCALE NUCLEAR POWER STATION.

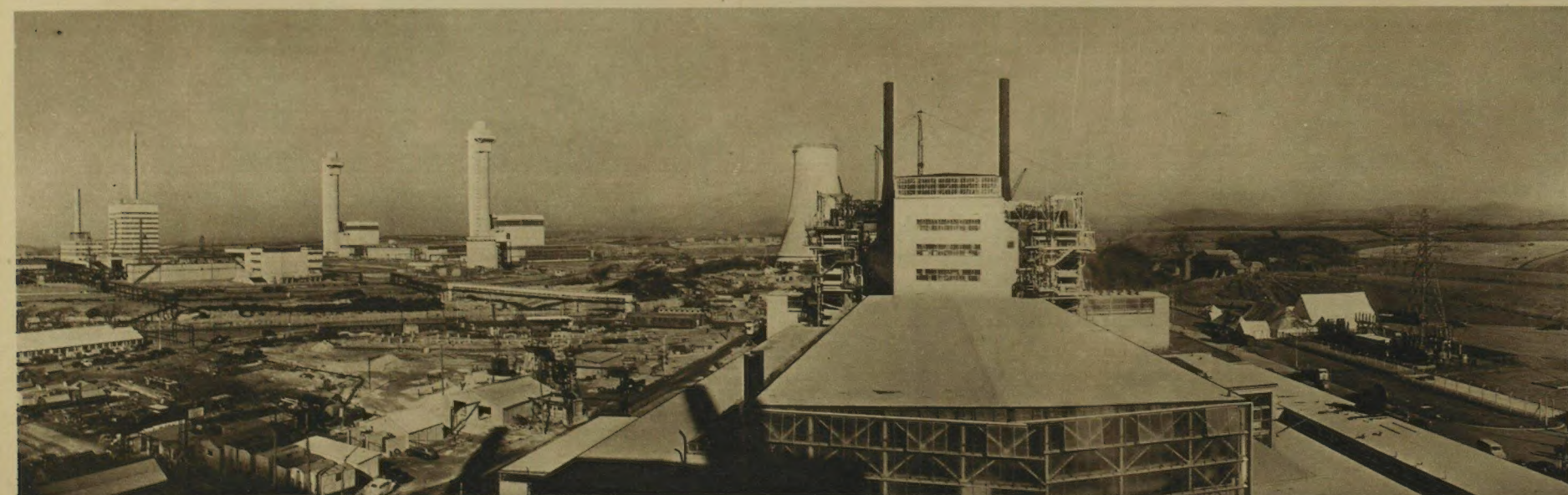
Even to a generation which has seen many truly historic events the date October 17, 1956, will be of very special significance, for it marks the beginning of the industrial atomic era and the birth of a new age of almost limitless possibilities for the good of mankind—if mankind so wills. On the afternoon of October 17 the Queen formally opened the world's first large-scale nuclear power station at Calder Hall, Cumberland. Her Majesty pulled a small lever

and, in her own words, "made history" by sending "atomic electricity" through the power lines into the factories and homes of Britain. As the Queen operated the switch on the dais, from which she made her speech, an indicator on the administration building roof moved from the zero mark and recorded in kilowatts the flow of electricity into the commercial supply mains. Other photographs of the Queen at Calder Hall appear elsewhere in this issue.



This drawing shows one of the two reactors at Calder Hall, and the key to the principal parts of the installation is as follows: (1) The reactor core, which consists of 58,000 machined graphite blocks, with channels for uranium fuel rods, resting on the steel grid (2). The reactor core is enclosed in a large welded steel pressure vessel, rather like a boiler (3). Outside the pressure vessel there is a shield of thick steel plates (4), and outside this, the thick concrete "biological shield" (5). The steel plates serve to protect the concrete from the heat evolved in the core, and the concrete prevents the escape of radiations. The total weight of the reactor installation is 22,000 tons, of which the shields round the core make up a considerable part. Uranium fuel rods are lowered into the reactor core from above by a charge machine (6),

spent rods being extracted by the discharge machine (7) and lowered through the discharge well (8) into a transport flask (9) to be carried away for processing. The heat evolved in the reactor core is used to make steam to drive turbo-generators. This is done by means of carbon dioxide and the four heat exchangers, two of which can be seen in the drawing. The carbon dioxide is pumped into the pressure vessel round the reactor core by means of powerful blowers (10). The inlet into the pressure vessel is at (11). The hot gas passes out of the top of the pressure vessel and is then pumped to the heat exchangers (12), where its heat is used to form steam. The steam is then fed to the generating hall, where the electricity is generated by turbo-generating sets.



A VIEW OF CALDER HALL: NEAR THE CENTRE, WITH ITS TWO DARK CHIMNEYS, IS ONE OF THE TWO NUCLEAR REACTOR BUILDINGS.

THE FIRST LARGE-SCALE NUCLEAR POWER STATION IN THE WORLD: THE OFFICIAL OPENING OF CALDER HALL.

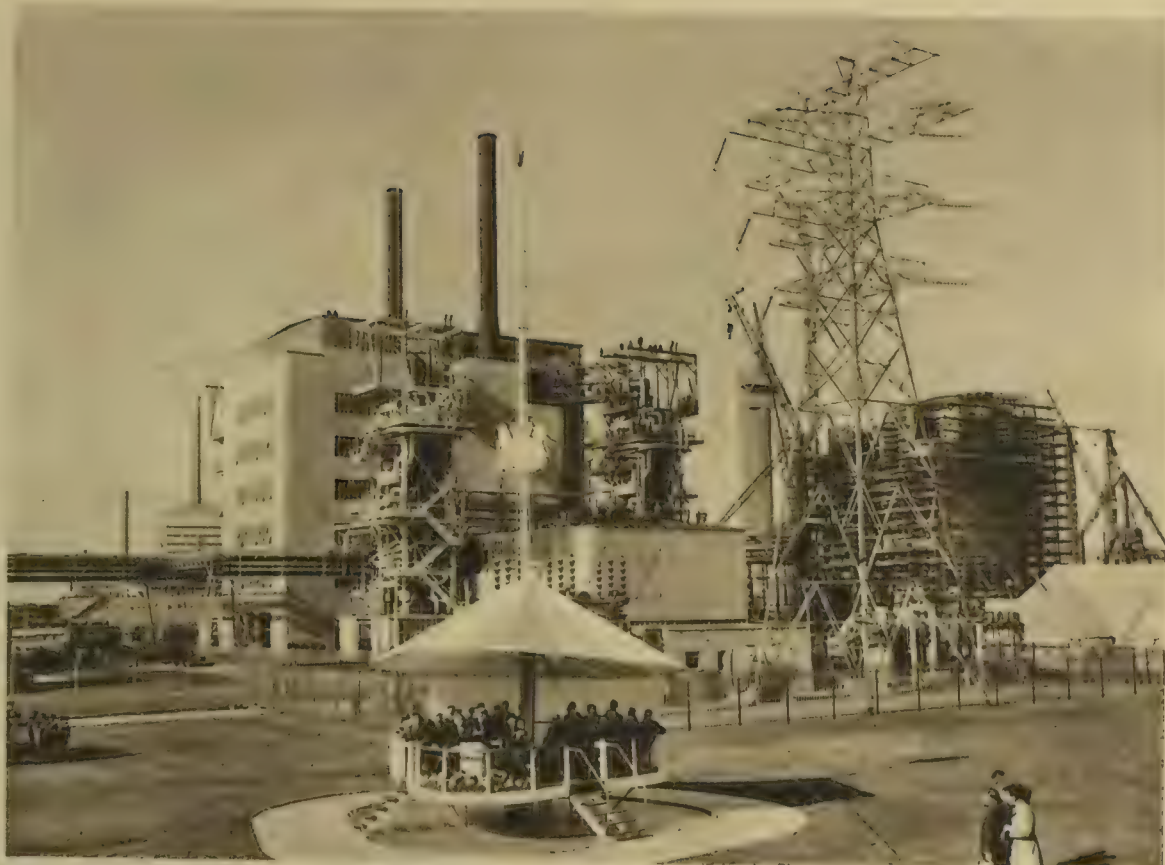
It was a historic moment when, on October 17, the Queen switched into the grid system the Calder Hall power station. Sir Anthony Eden has described the occasion as a memorable day in man's march forward and probably the event by which 1956 will be best remembered in future times. Calder Hall is the first example in the world of the large-scale generation of electricity from nuclear energy, a fact of which British scientists and engineers may justifiably feel proud, and an indication that Britain will not be behind in seizing the many opportunities offered in the new atomic era. The opening

of Calder Hall is also a milestone in the programme for building nuclear power stations which will keep Britain amply supplied with power in the future. Besides the Dounreay reactor, under construction, other nuclear power stations are already being planned. Calder Hall is the result of seven years' research and three years of construction, and Sir Anthony Eden has paid tribute to the faith and perseverance of the handful of scientists who since 1946 have been at work and have made possible a new industrial era, placing Britain well ahead in the production of electricity from atomic energy.

Drawing reproduced by courtesy of "Nuclear Engineering," the latest of a series of copyright drawings illustrating the world's reactors appearing in that journal.

A ROYAL AND HISTORIC
OCCASION: THE QUEEN
AT CALDER HALL.
HER MAJESTY SPEAKING
FROM THE CEREMONIAL
DAIS, AND TOURING
BRITAIN'S FIRST NUCLEAR
POWER STATION.

(Right.) SPEAKING FROM THE CEREMONIAL DAIS NEAR THE STATION ENTRANCE: H.M. THE QUEEN DURING THE CEREMONY AT WHICH SHE FORMALLY OPENED THE NUCLEAR POWER STATION AT CALDER HALL, CUMBERLAND.



TOURING THE POWER STATION: THE QUEEN WITH MR. H. G. DAVEY, THE WORKS GENERAL MANAGER, INSPECTING A CHARGE FUEL BASKET OF URANIUM RODS.



MAKING HER SPEECH FROM THE DAIS: THE QUEEN WITH MR. R. A. BUTLER, LORD PRIVY SEAL (LEFT), AND SIR EDWIN PLOWDEN (RIGHT).



DURING HER INSPECTION OF CALDER HALL: THE QUEEN IN THE TURBINE HALL WHERE SHE SAW THE FOUR 23,000-KW. PARSONS STEAM TURBO-ALTERNATORS.



THE QUEEN TOURING THE POWER STATION, FOLLOWED BY THE WORKS GENERAL MANAGER, MR. DAVEY; SIR EDWIN PLOWDEN, CHAIRMAN OF THE ATOMIC ENERGY AUTHORITY, AND OTHERS.

Representatives of thirty-nine nations were present at Calder Hall, Cumberland, on October 17, when the Queen formally opened the Atomic Energy Authority's atomic power station. In her speech, in which she described the ceremony as the opening of a new age, the Queen said that: "Above all, we have something new to offer to the peoples of undeveloped and less fortunate areas. It may well prove to have been among the greatest of our

contributions to human welfare that we led the way in demonstrating the peaceful uses of this new source of power." Mr. R. A. Butler, Lord Privy Seal, in the absence of Lord Salisbury, the Minister responsible for atomic energy development, said that in little more than ten years every new power station built in Britain might be atomic. Sir Edwin Plowden, in his speech, referred to the building of two similar power stations, to begin next year.



By ARTHUR BRYANT.

RETURNING the other evening to Wiltshire after absence, I had to break my journey at Salisbury, and made my way, as most travellers halted in Salisbury do, to the Cathedral. It was almost dark and the beauty of the Close—perhaps the loveliest in England—was shrouded, but the silhouette of the spire and the great building out of which it rises, was glorious against the darkening sky. It was too early for Evening Service, but, as I entered the Cathedral, the lights on the High Altar were already lit and the interior had ceased to be a processional ground for tourists and become wholly devoted once more to the purpose for which it has existed for seven centuries—the contemplation and worship of God, so that casual entrants like myself and a few last remaining sightseers were awed into stillness and participation in the mystery within. I took my seat near the west end of the central aisle, looking up through the darkness at the distant altar, and above at those wonderful arches, the hard, brassy, nineteenth-century renovation of the stonework and marble no longer visible and only the miraculous achievement of the thirteenth-century builders shining through space and time. Then, as I waited, a single bell began to sound, filling the whole Cathedral with the sense of serene imminence—of waiting in peace for an answer to all the confused questioning of the illusion called life outside. I was on my way to my own place—the place to which I ultimately belong so far as man belongs to any place on earth, because there, and in my birthplace, Norfolk, my life had its beginnings, and to our beginnings we inevitably return. It made me feel very grateful and strangely at peace to be allowed to stand and kneel in this great Wiltshire shrine, the heart of the land of chalk and green-sand downs and valleys to which I owe so much and whose lifelong inspiration I am trying, in some small measure, to repay, by planting trees in a little corner of its soil. For part of the miracle and meaning of a cathedral is its link with the countryside it serves, whose sons made it, and the fruits of whose husbandry paid for its making. How right John Betjeman was when in his beautiful poem on King's College Chapel, Cambridge, he stressed its territorial associations.

In far East Anglian churches,
the clasped hands lying
long

Recumbent on sepulchral
slabs or effigied in brass
Buttress with prayer this
vaulted roof so white and
light and strong,

And countless congregations
as the generations pass
Join choir and great crowned
organ case, in centuries of
song

To praise Eternity contained in Time and coloured glass.*

For in a cathedral or minster or great collegiate church more than in any other place, space and time are narrowed and brought together; as I sat under that noble, arched roof in the darkness waiting for the bell-broken silence to merge into music and the Service to begin, I could almost, by putting out my hand, feel the cool spring water of the Wiltshire river that rises in my ground and touch the familiar stone of the little church where I worshipped as a boy and in the shadow of whose walls my father's ashes lie.

Out of the clay the Saints were moulded,
Out of the clay the Wine and Bread.

For England is a Christian land, and only by contemplation of her long Christian history can one comprehend her. Her cathedrals and parish churches mark the milestones of her passage through time. Stand at dusk in any English cathedral or parish church and remain there in the silence and gathering darkness, and our history as a people becomes plain.

If you came this way,
Taking any route, starting from anywhere,
At any time or at any season,
It would always be the same: you would have to put off
Sense and notion. You are not here to verify,
Instruct yourself, or inform curiosity
Or carry report. You are here to kneel

Where prayer has been valid. And prayer is more
Than an order of words, the conscious occupation
Of the praying mind, or the sound of the voice praying.
And what the dead had no speech for, when living,
They can tell you, being dead: the communication
Of the dead is tongued with fire beyond the language of the living.

Here, the intersection of the timeless moment
Is England and nowhere. . . . A people without history
Is not redeemed from time, for history is a pattern
Of timeless moments. So, while the light fails
On a winter's afternoon, in a secluded chapel
History is now and England.†

This is one of the reasons why, to any lover of England and her history, the preservation of her parish churches is so important. Despite our immense technological and mechanical resources—resources beyond the wildest dreams of the craftsmen who first made them—in no period in our history have our churches been so neglected as in the half-century since the outbreak of the first of the two German wars. Probably it is no exaggeration to say

that something like half of them are in need of repair, a large proportion of them of repair far beyond the apparent resources of their parishioners. It is this that makes the work of restoration that is now going on in one small Oxfordshire church of such significance and so full of promise. The little church of Saint Peter and Saint Paul, Checkendon, was built 800 years ago on the site of an earlier church probably founded by St. Birinus, who came to England in 634 "to sow the seeds of the Holy Faith in the innmost parts, beyond those of the English where no teacher had gone before him." It possesses two of the finest Norman arches in England, built possibly by the monastic church-builders of Bec, who came into our land in the wake of the Conqueror and his knights; two Byzantine capitals that are unsurpassed anywhere; and twelve wonderful frescoed Apostles, long buried under successive layers of plaster, "raising their hands in witness and adoration." A year ago it was discovered that part of the 450-year-old Tudor roof, which was known to be in a dangerous condition through the ravages of death-watch beetle, was in imminent danger of collapse. Under the inspiration and leadership of the Vicar's Churchwarden, the sculptor Eric

Kennington—himself the creator of what is probably the finest stone effigy made for any English church in the past two centuries—the parishioners have set themselves not only to raise the £4000 needed to effect a complete restoration of the roof, but to carry out a large part of the work themselves and by their own labour. Already the 180 householders of the little village have raised £1600 among themselves and have boldly undertaken the more urgent repairs without waiting to be assured whether the money needed would be forthcoming. In the words of Eric Kennington, "It was too urgent to wait for discussions, permissions or Trust to help. I put up a scaffold and got the villagers to climb with the architect. . . . Now a quarter of the roof is off and much splendid solid oak in place." The villagers have responded to his lead with such enthusiasm that nearly all the missing bosses, half-bosses and feather attachments are being produced by village craftsmen—themselves perhaps the descendants of the original carvers—voluntarily and in their spare time. Every scrap of work, building, masonry, wood-carving, lead work, plastering and painting is being done and will be completed by men living within three miles of the church. In short, Little Checkendon, a tiny rural community, with such financial help as the outside world can give it—and it needs all the help it can obtain—is determined, out of its own slender resources but great faith and courage, to save, for itself and for England, an inheritance which, through a few more years of neglect, would otherwise be lost for ever.



SUCCEEDING SIR WALTER MONCKTON AS MINISTER OF DEFENCE: MR. ANTHONY HEAD, WHO HAS BEEN SECRETARY OF STATE FOR WAR SINCE THE TIME WHEN SIR WINSTON CHURCHILL FORMED HIS CONSERVATIVE GOVERNMENT IN OCTOBER 1951.

On October 19, a number of Government changes were announced as a result of Sir Walter Monckton's resignation of the post of Minister of Defence. In his letter of resignation, Sir Walter had indicated that he was feeling the strain of the office and wished to be freed from long-term responsibilities. In the rearrangement of portfolios he now takes the vacant post of Paymaster-General, with a seat in the Cabinet, Mr. Anthony Head becomes Minister of Defence, Mr. John Hare Secretary for War, and Mr. John MacLay Minister of State for Colonial Affairs. Mr. Anthony Head, who is fifty, was educated at Eton and Sandhurst, joined the Life Guards in 1937, and served on the staff of combined operations during the war, reaching the rank of brigadier. He entered Parliament as Conservative Member for Carshalton in 1945, and still represents this constituency. In 1935 he married Lady Dorothea Ashley-Cooper, daughter of the 9th Earl of Shaftesbury, and they have two sons and one daughter.

* "A Few Late Chrysanthemums." By John Betjeman. (John Murray.)

† "Little Gidding." By T. S. Eliot. (Faber and Faber.)



FIG. 1. A FAMOUS BIBLICAL SITE IDENTIFIED AND EXCAVATED AND THE HISTORICAL ACCURACY OF THE BIBLE ATTESTED :
THE POOL OF GIBEON, WHERE THE YOUNG MEN OF ABNER AND JOAB FOUGHT TO THE DEATH.

An American expedition, sponsored by the University Museum of the University of Pennsylvania and the Church Divinity School of the Pacific and led by Dr. James B. Pritchard, with a staff of six other Americans, has recently discovered, partly excavated and identified during this last summer, the ancient Israelitish city of Gibeon at El Jib, N.N.W. of Jerusalem, in Jordan, and near the Israel border. Gibeon, which is mentioned forty-three times in the Bible and described in the Old Testament as "a great city . . . one of the royal cities," was surrounded by a heavy city wall, 10 ft. thick, enlarged at vital points to a width of 26 ft. and fortified with towers. It has an area of about 16 acres and is one of the largest cities yet discovered in the Holy Land. The identification of the ancient remains was made certain by the finding of

inscriptions bearing in ancient Hebrew letters the name "Gibeon" (Fig. 4), this being the first time in the sixty-six years of Palestinian archaeology that this kind of definite identification has appeared. The most spectacular discovery of the ten-week season was a pool cut from the solid rock and large enough to contain a three-storey house (Figs. 1 and 2). It is believed that this is the pool mentioned in II Samuel 2, as the scene of the famous match between the men of Abner, Saul's captain, and Joab, the captain of David's forces. "And Abner said to Joab, Let the young men now arise, and play before us. And Joab said, Let them arise. Then there arose and went over by number twelve of Benjamin, which pertained to Ish-bosheth the son of Saul, and twelve of the servants of David. And they caught every one his fellow by the head and

[Continued overleaf.]

THE WATERS OF GIBEON: HYDRAULIC ENGINEERING OF 1200 AND 700 B.C.



FIG. 2. THE ENTRANCE TO THE GREAT ROCK-CUT POOL OF GIBEON, SHOWING THE BEGINNING OF THE CIRCULAR STAIR, THE MASS ON THE LEFT BEING UNEXCAVATED. IN THE BACKGROUND STAND THE MOSQUE AND VILLAGE OF EL JIB.



FIG. 3. THE CITY WALL OF GIBEON, HERE DATING FROM THE EIGHTH CENTURY B.C., AND REACHING A THICKNESS OF 26 FT. AT THIS POINT TO PROTECT THE RESERVOIR WITHIN. IN GENERAL, THE WALL WAS 10 FT. THICK AND FORTIFIED WITH TOWERS.

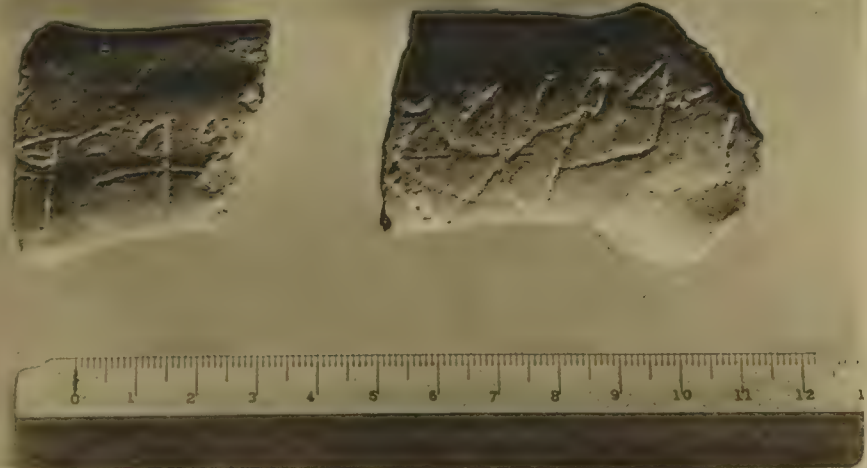


FIG. 4. AN IDENTIFICATION UNIQUE IN PALESTINIAN ARCHÆOLOGY: TWO JAR HANDLES FOUND DURING THE EL JIB EXCAVATIONS AND BEARING THE NAME "GIBEON" IN ANCIENT HEBREW SCRIPT. THE SCALE IS MARKED IN CENTIMETRES.



FIG. 5. A STEPPED BATH LINED WITH PLASTER WHICH CAN BE DATED TO THE TIME OF ALEXANDER JANNÆUS (103-76 B.C.) BY A HOARD OF TWENTY-THREE COINS FOUND HIDDEN IN A CORNER OF A NEARBY ROOM.



FIG. 6. THE ENTRANCE TO THE TUNNEL WHICH WAS PART OF THE CITY'S WATER SUPPLY IN THE EIGHTH CENTURY B.C. (SEE ALSO FIGS. 7-10). THE CITY WALL PROTECTING IT, AND HERE 26 FT. THICK, CAN BE SEEN.

Continued.

thrust his sword in his fellow's side; so that they fell down together: wherefore that place was called Helkath-Hazzurim, which is in Gibeon. And there was a very sore battle that day. . . . The Pool of Gibeon is circular and measures 36 ft. in diameter. Although the archæologists dug for seven weeks in the pool, they were unable to reach the bottom. At the conclusion of the campaign they had followed the stone-cut, circular stairway down to a depth of 35 ft.; the steps continued downward. The forty-two steps uncovered followed the circular edge of the round pool and were equipped with a guard-rail, also cut out of the solid rock. The steps served as an easy access for the people of Gibeon to the water level of the pool as it receded in the dry season. The capacity of the excavated portion of the pool is in excess of 200,000 gallons. The Pool of Gibeon lies in the open city square, which is protected by a double city wall (Figs. 3 and 6), approximately 26 ft. in thickness. Along the edge are circular holes cut in the solid rock to support water jugs with rounded bases. While the date of the original excavation of the reservoir is difficult to determine, it was probably constructed before 1200 B.C. At about 600 B.C.

it fell into disuse and was filled in with debris. While El Jib had long been suggested as the site of ancient Gibeon, the certain identification came with the discovery of three storage-jar handles (Fig. 4) on which the owner had scratched his address in ancient Hebrew script. One inscription also gives the name of the owner along with the name of his city. Another citizen of the city at about 800 B.C. bore the good biblical name of Hananiah, also a name of a prophet mentioned in the twenty-eighth Chapter of the Book of Jeremiah in the Bible. In addition to the pool, the water system included a long tunnel cut in the rocks from the principal spring (Fig. 10) of the town to a point above just within the city wall. In time of siege a stone door (Fig. 7) could be shut at the outside entrance to the spring and the inhabitants could by means of ninety-six steps have free and protected access to spring water. This tunnel (Figs. 8 and 9) runs for 170 ft. and was well lighted by oil lamps placed in niches cut into the walls at regular intervals. The upper entrance to the tunnel (Fig. 6) lies in the city square just a few feet from the Pool of Gibeon. Both the steps cut in the solid rock and the side of the tunnel are well

[Continued above, right.]

PROTECTING THE WATER SUPPLY OF BIBLICAL GIBEON: ROCK-CUT TUNNELS.



FIG. 7. THE ENTRANCE-WAY INTO THE PROTECTED RESERVOIR WHICH COULD BE BLOCKED IN TIME OF ATTACK BY STONES FITTING INTO THE SIDE- AND FLOOR-GROOVES, IN THE MANNER OF A PYRAMID PORTCULLIS.

Continued. worn with much traffic. It is at present thought that the tunnel was cut through in the eighth century. The city of Gibeon was occupied also during the Roman period. Then a pool well outside the city wall collected the water which flowed abundantly in the rainy season. This pool continued to be used on into Arab times. Remaining on the hill are five different cities. The earliest appears to have been built about 3000 B.C. Above it is a city of about 1800 B.C. Overlying this is the Gibeon of the time of the Hebrew

[Continued below.]



FIG. 9. LOOKING UP THE STEPPED TUNNEL (OF 96 STEPS)—SEE ALSO FIG. 8. THIS TUNNEL EMERGED IN THE CITY SQUARE BY THE ENTRANCE SHOWN IN FIG. 6, JUST INSIDE THE CITY WALL.



FIG. 8. IN THE HEART OF EIGHTH-CENTURY B.C. GIBEON: THE 170-FT. ROCK-CUT TUNNEL, LEADING TO THE RESERVOIR. AT INTERVALS IN THE WALL ARE NICHES FOR LAMPS.



FIG. 10. THE SPRING AT THE END OF A 133-FT. TUNNEL CUT INTO THE SOLID ROCK TO FEED THE RESERVOIR REACHED BY THE TUNNEL OF FIGS. 8 AND 9.

Continued. monarchy of Saul and David. The heyday of prosperity seems to have been from 800-600 B.C. Portions of the site were occupied in the first century B.C. and during the Byzantine and Arab periods. The work of a complete excavation of such an extensive city as Gibeon will require many years. The three areas excavated this year were rented from landowners and after careful survey and photographing filled in for the growth of figs, grapes, and tomatoes.

Gibeon was a much-fought-over place. Sling stones appeared from the period of David, shrapnel from the war of 1917, and during the summer of 1956 the excavators could smell the burning powder from the Israeli border incident just a few miles to the south. The diggers into the ancient ruins of Gibeon also witnessed the anti-aircraft fire which brought down an enemy plane while flying over the site of the El Jib of today.

"THIS STORY SHALL THE GOOD MAN TEACH HIS SON..."

"THE AGINCOURT WAR." By LIEUT.-COLONEL ALFRED H. BURNE, D.S.O., F.R.Hist.S.*

An Appreciation by SIR JOHN SQUIRE.

COLONEL BURNE, in two volumes, of which this is the second, has written a military history of the Hundred Years War between England and France. His first volume he called "The Crecy War"; this new one he calls "The Agincourt War." The labels are convenient, the names of those two battles being stamped upon the public memory far more firmly than the complicated manœuvres, political and military, in which they were merely nodal points, and the subsidiary battles and sieges of the long-drawn-out campaigns. Anybody who read, and appreciated the merits of, Colonel Burne's earlier work will not need to be advised to read this one: he will do it without advice. Those who are unacquainted with his writings may be recommended this book, because his sterling virtues, formerly and firmly visible, still shine out in it. He is an utterly honest historian. He scrutinizes his sources, English, French and Burgundian, monkish or military, with the utmost care; he avoids national bias and wishful thinking; and, when there is a conflict of evidence about operations or an absence of it, he falls back on his old doctrine of I.M.P. (inherent military probability), for which another term is "the conclusions of common sense." Colonel Burne was a gunner; he uses his brackets; and he is, humanly speaking, accurate.

But what a silly war it was that he records! Colonel Burne himself says: "It is easy to become cynical about the Hundred Years War, and especially about this latter part of it, which for convenience I have called the Agincourt War. For, after 115 years of intermittent strife, England had lost all her traditional possessions in France, and the only asset she could show for all her efforts was a harbour in the extreme north—Calais. Moreover, she only relinquished a war on the Continent to become engaged in a fresh one at home. And she had yet to learn that civil strife is the worse evil of the two, for the latter is founded upon envy and ambition (disguised as 'the better government of the realm'), whereas the foreign war can—as this one did—unite a country's inhabitants in a common task." I don't quite see the distinction; both the Hundred Years War and the Wars of the Roses were purely dynastic. Edward III thought he was the rightful King of France ("It was not," admits Colonel Burne, "till 1803 that the fleur de lys disappeared off the national flag of England"), and his claim was maintained by the Lancastrian usurpers who were not even, by the rules, the rightful Kings of England. But then the partisans of York thought that York was the rightful King of England, as indeed he was, and a wandering and fluctuating war was waged all over this country between gangs of noblemen (who seem to have cared nothing about personal survival) and their retainers, with a culminating conflict at Tewkesbury, where a superb Norman church was partly destroyed, and after which the young heir to the throne was coldly butchered and (according to that great genealogist Horace Round) "a Norman baron was as rare in England as a wolf." Whether either the foreign or the domestic war united Englishmen "in," to use Colonel Burne's phrase, "a common task" I doubt. The wars, both at home and abroad, were waged by a few grandees and their followers ("O! that we now had here But one ten thousand of those men in England That do no work to-day"), agriculture prospered, and anybody who is interested in the country

churches of England must find that a very large percentage of them were erected during the period in which we were supposed to be devastated by domestic war or drained by foreign war.

Colonel Burne's first chapter covers the "Duguesclin War" of 1369-96. "In this war," he says, "nothing worthy of the name of battle was fought. This was because French armies refused to meet English armies in the field, acting under the strict orders of their king. English armies in consequence were able to roam the country at will, while the French confined themselves to sieges. The war is thus rather lacking in military interest, for there was remarkably little actual fighting." One outstanding event was the death in action of that great soldier Sir John Chandos, whom a French biographer has called "one of the purest glories of England." Another much-discussed event was the capture and sack of Limoges. Here Colonel Burne brings relief to those for whom the memory of the Black Prince has been stained by the reputed massacre of thousands of men, women and children of which the all-too-captivating Froissart gives a lurid account, which has been accepted at its face-value by many later writers. This general massacre has never seemed to fit with what we know of that famous Prince's character. Even when one made allowances for the fact that he was ill, litter-borne, and justly enraged with the recreant Bishop of Limoges, who had not only been his friend, but had stood godfather

Edward III. On he marched over the mountains and at last down into the plain of the Dordogne, to reach Bordeaux at Christmas, nearly five months after setting out, having marched about 1000 miles. He had with him just over half his army, the rest had perished by the wayside." English writers regarded it, and regard it, as a disastrous exploit: French writers thought, and think, otherwise.

There came the long period of truce; rather like the pause between the Kaiser's and Hitler's wars. Then off went Henry V to a new invasion: the capture of Harfleur, the famous victory of Agincourt, the tremendous reception in England, the Treaty of Troyes, the marriage with the Daughter of France, the prospect of the Union of the Two Crowns (once more suggested, in our time, by the then Mr. Winston Churchill, though, unfortunately, there is no longer a Crown in France, but merely an ephemeral swarm of politicians pululating over a persistent and patriotic body of Frenchmen of all classes), and then Henry V's death, with an infant son succeeding him. During Henry's lifetime the one great military event was Agincourt. The French dispositions and movements (they were vastly superior in numbers) were so preposterous that they would, to-day, lead to moaning in the corridors of St. Cyr. But, here again, after the battle had been won (a fleeting victory) by the English there comes another stain on another escutcheon—that of the Henry of Hall's Chronicle and Shakespeare's play. When Agincourt had been won against immensely superior (but, in a defile, cumbersome) numbers, certain French raided the baggage lines, well behind the front lines. The legend is that Henry (it is very difficult for us, such is Shakespeare's wizardry, not to think of him as an enchanting and chivalrous and humorous young man) thought that the thousands of prisoners might turn nasty and ordered all their throats to be cut.

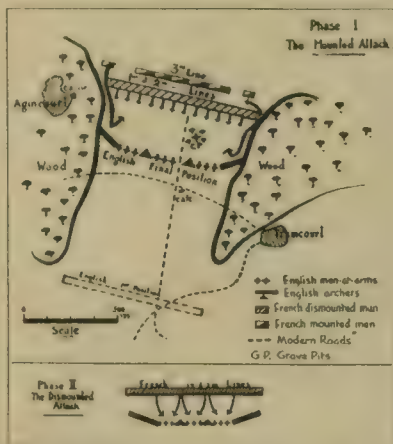
It seems unlikely, alas, that Colonel Burne will be able to clear Henry's reputation from having gone from Mass in the morning to massacre in the evening. That every captive had not his throat cut in cold blood is evident by the fact that 2000 prisoners were taken away from Agincourt; they had to be fed, so presumably they were the ransomable ones, the pawnshop aspect being prominent in mediæval wars. But it does seem, so far as available evidence goes, that Harry of England, in an emergency, did what Napoleon and Bolivar did after him: obliterated the helpless and unarmed because they were inconvenient.

"To describe the course of the war during the first year or two of the reign of Henry VI must," says Colonel Burne, "be the despair of the historian. It is difficult to discern any clear-cut pattern in

it as in much of the Great Civil War." He might say the same thing about the later war, until the ultimate evacuation. Brave men fought, and brave men died; signally noble amongst them being Talbot, Earl of Shrewsbury, whose descendants are still among us, and to whose memory the French have erected a stone. In the East the Turks were closing in on the Greek Empire; Henry V, in Shakespeare, tells his wife that they shall breed a son who will "go to Constantinople and take the Turk by the beard"—an anachronism, because the last of the Constantines had not, at that time, died in the gate before the Asiatic hordes. Europe, as usual, was quarrelling, as in the Peloponnesian War; so it goes on.

Colonel Burne's intelligence and honesty has carried me through this history of the Hundred Years War. Nothing else could have carried me through it. Sir Winston Churchill has called the last war "The Unnecessary War"; nothing could have been more unnecessary than the Hundred Years War. Little bits, here and there, link us to our ancestors. A mediæval chronicler calls "Pont de l'Arche" "Pont Large"; our soldiers in 1914 called "Ypres" "Wipers"; the Duke of Marlborough's soldiers called "Bois-le-Duc" "Boiled Duc."

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 722 of this issue.



THE BATTLE OF AGINCOURT: A SKETCH MAP ILLUSTRATING THE FIRST TWO PHASES OF THE GREAT BATTLE ON OCTOBER 25, 1415.



VIEWED FROM THE CENTRE OF THE ENGLISH LINE: THE AGINCOURT BATTLEFIELD. THE CORPSE IN THE FOREGROUND MARKS THE SITE OF THE FRENCH GRAVE-PITS. ON THE RIGHT ARE THE TRAMCOURT WOODS; ON THE LEFT IS THE ROAD TO CALAIS. (SEE SKETCH MAP ABOVE.)

Illustrations reproduced from the book "The Agincourt War"; by courtesy of the publishers, Eyre and Spottiswoode.

to his infant son, Richard of Bordeaux, afterwards Richard II, there still seemed to be a foul blot on his escutcheon. Colonel Burne, after fully examining all the documents and circumstances, comes to the welcome conclusion that, although there may have been some executions, there was no massacre at all, Froissart himself, the dramatic old story-teller, having knocked the appalling figures out of the later edition of his Chronicle.

The third dramatic occurrence in that rather Blind-Man's-Buff War was the Grande Chevauchée, the great sweep through France, of John of Gaunt in 1373. "It captured the imagination of the civilized world of his day, and indeed in some respects was an epic resembling that of Christopher Columbus. Gaunt was provided with a huge army, 15,000 strong, and was ordered to take it to the relief of Gascony. Now the French had by this time attained the practical command of the sea... Gaunt accordingly landed at Calais, announcing that he would march right through the middle of France to Bordeaux. This was a map distance of nearly 600 miles through a hostile country. Everywhere he went the French armies evaded him, and hunger became his worst enemy, as, winter approaching, he entered the highlands of central France. Conditions got steadily worse, but Gaunt displayed the iron resolution of his father,

* "The Agincourt War: A Military History of the Latter Part of the Hundred Years War from 1369 to 1453." By Lieut.-Colonel Alfred H. Burne, D.S.O., F.R.Hist.S. Maps and an illustration. (Eyre and Spottiswoode; 35s.)

A GIANT U.S. AIRLINER DOWN IN THE PACIFIC: A THRILLING SEA RESCUE.



THE BEGINNING OF THE RESCUE OPERATION: THE U.S. COASTGUARD CUTTER *PONTCHARTRAIN* RACES TOWARDS THE DITCHED PAN-AMERICAN AIRLINER.



AS SEEN FROM THE *PONTCHARTRAIN*: THE HUGE AIRLINER, WITH TWO ENGINES OUT OF ACTION, DIVES DOWN TO THE SEA.



THE MOMENT OF IMPACT: WITH TREMENDOUS FORCE THE AIRLINER STRIKES THE WATERS OF THE PACIFIC OCEAN, FORTUNATELY CALM AT THE TIME.



PASSENGERS AND CREW EVACUATE THE SINKING AIRCRAFT IN FOUR RAFTS: ALL TWENTY-FOUR PASSENGERS AND SEVEN CREW MEMBERS WERE RESCUED.



A LIFEBOAT FROM THE *PONTCHARTRAIN* HEADS TOWARDS THE RUBBER RAFTS: THE AIRLINER SANK TWENTY-ONE MINUTES AFTER BEING DITCHED.

The twenty-four passengers and the crew of seven were all rescued when a Pan-American World Airways *Stratocruiser* was forced to come down in the Pacific Ocean, midway between San Francisco and Hawaii, early in the morning of October 16. The pilot, Captain Richard Ogg, had been circling for four hours waiting for daylight to come. Two of the four engines of the aircraft, called "Sovereign of the Skies," had gone out of action, and, realising that he could not reach San Francisco, Captain Ogg circled close to the U.S. Coast-guard weather ship *Pontchartrain*, while his passengers were carefully briefed in the ditching drill. Some forty-five minutes after dawn, Captain Ogg brought



STEPPING ASHORE AT SAN FRANCISCO: CAPTAIN OGG, WHOSE SKILFUL PILOTING OF THE CRIPPLED AIRCRAFT SAVED THOSE ON BOARD.

the aircraft down on to the water. Despite the tremendous force of the impact, which broke off the airliner's tail section, no one on board was seriously hurt. The passengers and crew evacuated the sinking aircraft and took to four rubber dinghies. Meanwhile, lifeboats from the *Pontchartrain* raced towards them and soon took all the passengers and crew on board. The aircraft sank after twenty-one minutes. The survivors were taken to San Francisco on board the *Pontchartrain*, which was replaced by another weather ship.

It is not possible at the time of writing to prophesy smooth things about the Suez Canal dispute and not easy to prophesy at all. However, retrospect rather than prophecy is the basis of this week's article. It is proposed to survey the situation, not in detail—which would be impossible in the space of a page—but in terms of material and moral achievement. For that purpose the most suitable halting-place is Egypt's rejection of the Anglo-French resolution put before the Security Council of the United Nations on October 13, and her tactical reverse when she was saved from censure only by a Russian veto. This is one of a number of stages through which the controversy has moved since July—three months already!—and not the least important.

It has been an uphill struggle for the British Government. At the outset the country was more united than I can recall having been the case in time of peace on any issue of similar complexity and moment. Then came the switch in the policy of the Opposition. Mr. Gaitskell found the going no easier than the Prime Minister. His comparison of Colonel Nasser with Hitler, in itself as strong a plea for resolute action as could well be made, was repudiated by leading members of his own party and he was forced to adopt an entirely different attitude. Yet I doubt whether even this change was as vital as the tactics of the United States. American Republicanism and British Labour could not work together, it has been said. Well, this time they have managed to with great effect.

The exterior pressure would seem to have been stronger and more unsettling than the interior. On more than one occasion I have urged that we should take a sympathetic view of the problem before the President of the United States and his Secretary of State. We have seen in the past curious and not over-creditable obtrusions into our own elections. It would have been too much to expect that a government basing its appeal largely on its achievement in the cause of peace should fail to react like a horse stung by a horsefly to the slightest suggestion that this was threatened. Nor do I believe that Mr. Dulles has been governed by American oil interests which are seeking to smash British prestige in the Middle East.

Yet, looking back over this long period, we are driven to the conclusion that the United States has allowed itself to subordinate justice and friendship to its best and steadiest ally to the interests of the President's party in an election year to an extent greater than can be justified in the circumstances. Some of the comments of Mr. Dulles have been as unhappy as his policy. Yet perhaps none have been as unfortunate as that of the President himself when he remarked that "a very great crisis is behind us," during the session of the Security Council. These words were uttered just at the moment when we saw a very great crisis in front of us. This incantation, "they can't do anything now," has been used cleverly at home to create a feeling that the Government had been defeated and had yielded. We did not expect it from President Eisenhower.

It seems possible that we first went—or were forced—off the rails when we set up the Users' Association, said to have been the favourite child among the spiritual offspring of Mr. Dulles. However, no great harm would have been done had the

A WINDOW ON THE WORLD. SUEZ—A DETERIORATING SITUATION.

By CYRIL FALLS.

Sometime Chichele Professor of the History of War, Oxford.

aims and objects of the Users' Association been retained in their original form. All the steam was immediately taken out of it; till it became rather a symbol than a body of practical importance. But the worst handicap has been time, the dragging on and on, which has blurred people's minds to the issues and even to the guilt of Nasser. Some people are now trying to prove that this was due to

2. Respect for the sovereignty of Egypt;

3. Insulation of the operation of the Canal from the politics of any country;

4. The manner of fixing tolls and charges to be decided by agreement between Egypt and the users;

5. Allotment of a fair proportion of the dues to development.

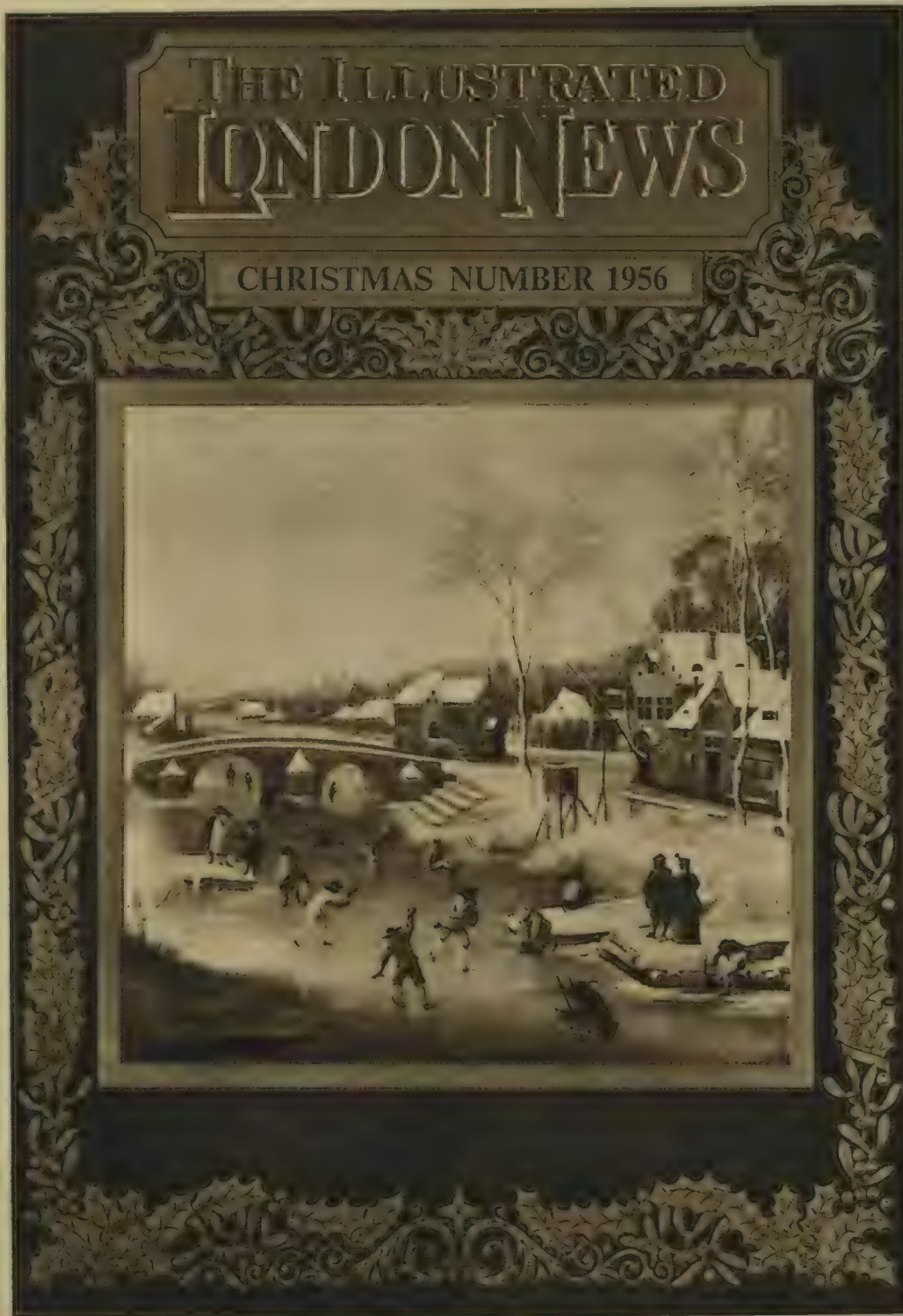
6. Arbitration of disputes between the Suez Canal Company and the Egyptian Government, with suitable terms of reference and suitable provisions for the payment of sums found to be due. The resolution went on to express the view that the proposals of the eighteen Powers corresponded to the requirements set out above. It also invited Egypt to formulate precise proposals.

The six principles or requirements were not opposed by Egypt or Soviet Russia. It was the assumption that they were covered by the earlier proposals of the eighteen Powers which brought an Egyptian rejection. We may say, in other words, that the Egyptians balked at the Users' demand for genuine international control. This is, however, the keystone of the Anglo-French case. The principles or requirements are mild generalities by comparison with the great principle of international control. This is indeed practically all we have asked for. If we get anything less than this, we shall have failed, and failed ignominiously.

I have not concluded that this is inevitable. I should feel ashamed to join in the chorus, "they can't do anything now," even if I felt inclined to. I agree with the Prime Minister that the presence of our forces in the Mediterranean has been a valuable asset. I feel that those who have been charging the Government with lack of energy and determination have not taken into account the difficulties and dangers with which it has been faced. To "go it alone" in a particular instance may not be out of the question, but, as a policy, "going it alone" cannot be entertained. It is not easy to reconcile independent action on one vital matter with co-operation on others, when the former is resented by a partner or partners.

Out-and-out reproaches of indecision appear to me unjust. On the other hand, the impatience of the critics is comprehensible. There has certainly been a miscalculation. No one supposes that the Government expected its concentration of strength to be standing idle in the Mediterranean now, the great bulk of it since early August. Readiness to compromise seems to have been excessive, above all in the inception of the Users' Association and the modification of its functions which so largely deprived it of its purpose. The Government has assuredly not lost the confidence of its own party, as its triumphant emergence from the Llandudno conference showed. But the conference closed before it had time to think of what was happening in New York.

In his speech at Llandudno Sir Anthony Eden returned for a moment to a theme which has been constantly to the fore. "What is at stake is not just the Canal, important though that is. It is the sanctity of international engagements." It is well that the country should be unceasingly reminded of this truth. We should also remember that our future is bound up with the sanctity of this particular international engagement. Here, in fact, is to be found the criterion by which it will be decided whether the Government has succeeded or failed.



THE CHRISTMAS NUMBER OF "THE ILLUSTRATED LONDON NEWS," ON SALE NOVEMBER 9: THE FAMILIAR RED-AND-GOLD COVER WITH, INSET, A DETAIL FROM "WINTER SCENE IN HOLLAND," BY JAN BRUEGHEL (c. 1569-1642).

The Christmas Number of "The Illustrated London News" contains twenty-four pages in full colour; three seasonable short stories, fully illustrated; an article, "How Christmas Customs Came About," by John Pudney, with fifteen delightful illustrations by E. H. Shepard, so well known for his "Winnie the Pooh" drawings; and three pages of portraits of the personalities of the stage in that golden era of fifty years ago. The pages in full colour include Pietro Annigoni's Royal Academy portrait of our *prima ballerina assoluta*, "Dame Margot Fonteyn, D.B.E."; nursery rhymes illustrated by Kate Greenaway; illustrations of life in England a hundred years ago by various artists of the period, and the series of paintings "The Four Seasons," by Alan Reynolds, which have aroused much interest. The Christmas Number can be ordered now from your newsagent or bookstall manager, price 4s., or direct from The Publisher (Dept. D.G.), Ingram House, 195-198, Strand, London, W.C.2, for 4s. 7d., or if abroad 4s. 4d. (postage included). The Publisher is also prepared to send copies to your friends at home or abroad, together with an exquisite greetings card to give your name as the donor, at the same prices—little more than the cost of a conventional greetings card and giving much more pleasure to the recipient.

delay over military preparations. If the politicians had been as quick as the fighting Services, time would not in fact have become an adverse factor.

The resolution when first drawn up was described as laying down six "principles," but this word was later on altered to "requirements." The Security Council was asked to agree that a settlement should meet the following requirements:

1. Free and open transit through the Canal, without discrimination, overt or covert;

POLAND'S RIFT WITH RUSSIA: THE RETURN OF MR. GOMULKA TO POWER.



THE NEW LEADERS OF POLAND APPLAUDED BY MEMBERS OF THE CENTRAL COMMITTEE WHICH ELECTED THEM: (FROM THE EXTREME L. TO R.) MR. CYRANKIEWICZ, THE PRIME MINISTER; MR. GOMULKA, REINSTATED AFTER SEVEN YEARS; MR. ZAWADSKI; AND MR. OCHAB.



PART OF A HUGE CROWD OF POLISH WORKERS AND STUDENTS WAITING TO LISTEN TO MR. GOMULKA'S OUTSPOKEN SPEECH ON PAST GOVERNMENT ERRORS AND FUTURE POLICY.



THE COMMANDER OF THE POLISH SECURITY FORCES AND A CLOSE FRIEND OF MR. GOMULKA: GENERAL WACŁAW KOMAR, WHO MAY BE A VITAL FIGURE IN THE NEW POLAND.



THE SYMBOL OF RESURGENT POLISH NATIONALISM: MR. WLADYSLAW GOMULKA, AGAIN A MEMBER OF THE POLISH POLITBURO.



MARSHAL ROKOSSOVSKY, THE POLISH-BORN RUSSIAN GENERAL, WHOSE DROPPING FROM THE POLISH POLITBURO CONSTITUTES A DECISIVE SNUB TO MR. KHRUSHCHEV.



THE THREE ACCUSED (IN SECOND ROW BETWEEN POLICE) IN ONE OF THE POZNAN RIOTS TRIALS STANDING TO HEAR THE VERDICT OF GUILTY.



PART OF A HUGE AND CHEERFUL CROWD WHICH STOPPED WORK AT A MOTOR FACTORY IN WARSAW AS A SIGN OF SOLIDARITY WITH MR. GOMULKA.

The new spirit of independence in Poland which is now associated with the reinstatement of Mr. Gomulka (the Polish Communist leader deposed in 1949), and which has been marked by the very open trials and lenient sentences on those taking part in the Poznan riots of June last, reached its height during the third week of October. On October 17 it was revealed that he had returned to that Politburo which he founded in 1945 and it was expected that he would take an important part in the country's Government. On October 19 Mr. Khrushchev, accompanied by Mr. Molotov, Mr. Mikoyan and Mr. Kaganovic, suddenly arrived in Warsaw by air in an attempt to regain the

control of Poland for Russia. There are reported to have been acrimonious exchanges, with Mr. Khrushchev losing his temper on at least one occasion; and there were rumours of the movement of Russian and Polish troops and even of some armed clashes. But it appeared that Poland refused to submit, Mr. Gomulka was elected First Secretary of the Communist Party, the former First Secretary, Mr. Ochab, being retained as Second Secretary; Marshal Rokossovsky ceased to be a member of the Politburo; and Warsaw Radio broadcast an outspoken speech by Mr. Gomulka on the need for a liberal and independent Polish Communism.

PRINCESS MARGARET IN TANGANYIKA: SCENES AT DIAMOND SORTING CENTRE; AT A

THE COLOURFUL MWANZA BARAZA; AT THE MWADUI BIG GAME FARM AND AT ARUSHA.



(Left)
AT THE MWANZA
BARAZA: A TRIBAL
CHIEFTAIN, DRESSED
IN SKINS AND OTHER
FINERY, BLOWING A
HUGE HORN AS HIS
TRIBE MEMBERS PASSED
THE ROYAL DAIS
WHERE PRINCESS
MARGARET SAT.



(Right)
GREETING THE PRINCESS
WITH A SEA OF
UNION FLAGS WHEN
SHE ARRIVED FOR A
BARAZA AT ARUSHA:
AFRICAN CHILDREN
SITTING IN THEIR
HUNDREDS ON THE
GRASS OF THE
ARUSHA GYMNASIUM
CLUB GOLF COURSE
IN ARUSHA ON
OCTOBER 17.



(Left)
AT THE MWADUI
DIAMOND SORTING
CENTRE: PRINCESS
MARGARET LOOKING
AT A MACHINE WHICH
SORTS OUT THE DIA-
MONDS FROM THE
GRAVEL. DURING HER
VISIT PRINCESS MAR-
GARET SAW THE LAR-
GEST DIAMOND EVER
DISCOVERED IN EAST
AFRICA.

(Right)
AT MWANZA: PRIN-
CESS MARGARET EX-
AMINING A FINE
LEOPARD SKIN WHICH
WAS ONE OF MANY
GIFTS PRESENTED TO
HER BY THE CHIEFS OF
THE LAKE PROVINCE
AREA.



ON October 15 Princess Margaret watched primitive dances at a baraza held in her honour at Mwanza, Lake Province, Tanganyika. From a dais the Princess received the loyal welcome of some 45,000 people from the twenty-nine tribes which were represented. Then painted and feathered tribesmen and warriors, writhing snake dancers and masked witch-doctors paraded before the Royal visitor. Members of the Washabu tribe carried 1842 muzzle-loaders, which they discharged in a deafening volley of blank cartridges as they reached the Royal dais. Chief Majebe, senior chief of the Sukuma, who welcomed the Princess on behalf of the 2,000,000 Africans of Lake Province, wore lion's mane robes and a lion's mane headdress. After the baraza Princess Margaret flew to the diamond sorting centre at Mwadui and saw Dr. J. T. Williamson's fabulous diamond mines and some of the glittering gems which have been found there. Dr. Williamson was to have presented the Princess with a £15,000 brooch of

(Continued opposite.)

(Right)
WRITHING AND WEAVING WITH HUGE
PYTHON'S TWIRLED AROUND THEIR NECKS:
SNAKE DANCERS OF THE WASABA TRIBE
PASSING THE ROYAL DAIS AT MWANZA
FROM WHICH PRINCESS MARGARET
WAS WATCHING INTENTLY.



(Continued)
250 stones but he was ill in Montreal, and is now expected to make the presentation in London at a later date. On the following day, October 16, Princess Margaret visited the inland plain area near Mount Kilimanjaro on a game-watching trip. On October 17, Princess Margaret drove to the farm of M. Kuenzler, a Swiss big game hunter, where she chose a pair of zebras, a gift from the Tanganyika Government which, it is expected, may be kept in Windsor Great Park. On October 16, her last day in Tanganyika, the Princess drove to Moshi, on the lower slopes of Mount Kilimanjaro. During her visit the Princess opened an Agricultural Show and attended a reception in her honour by the Chaga tribe. After lunch Princess Margaret left Moshi by air for Nairobi, where she arrived at tea time.

(Right)
ONE OF THE MANY COLOURFUL
SPECTACLES WHICH DELIGHTED
PRINCESS MARGARET: A PORCUPINE (LEFT) AND A MONKEY (RIGHT) DECORATED WITH
FEATHERS BEING LED PAST THE
ROYAL DAIS AT MWANZA.



(Left)
WEARING A COOL SUN
DRESS AS SHE STOOD
IN THE BAKING HOT
PADDOCK: PRINCESS
MARGARET PHOTO-
GRAPHING SOME OF
THE ZEBRAS DURING
HER VISIT TO
M. KUENZLER'S FARM
NEAR MOUNT MERU.



(Right)
AT A RECEPTION AT
ARUSHA: PRINCESS
MARGARET TALKING
TO MR. F. B. TOWN-
SEND (LEFT), BROTHER
OF GROUP CAPTAIN
PETER TOWNSEND,
WHO IS THE DISTRICT
COMMISSIONER OF
MASAILAND.



IN HONOUR OF THE ROYAL VISIT: AFRICAN WOMEN WEARING THEIR FINEST AND LARGEST BEAD NECKLACES
AND EAR-RINGS AT THE ARUSHA BARAZA ON OCTOBER 17.



AT THE EUROPEAN SCHOOL AT ARUSHA: PRINCESS MARGARET, WEARING
A YELLOW EVENING DRESS, SIGNING THE VISITORS BOOK.



AT GOVERNMENT HOUSE, NAIROBI: PRINCESS MARGARET WITH SIR EVELYN BARING AND LADY MARY BARING.

PRINCESS MARGARET IN KENYA: NAIROBI SCENES DURING THE FIRST DAYS OF THE ROYAL VISIT.



DURING HER TOUR OF THE EAST AFRICAN RAILWAYS' WORKSHOPS: PRINCESS MARGARET WATCHING AN ENGINE BEING REPAIRED.

ON October 19, the first day after her arrival in Nairobi, Princess Margaret made a very lengthy tour of the workshops of the East African Railways and Harbours Administration. In the afternoon she attended the Royal Agricultural Show, which was held about 10 miles from the centre of the city. After lunch the Princess watched a display of native dancing by Chuka tribesmen. In the evening there was a dinner-party at Government House. On October 20 Princess Margaret made a tour of the African district, but she was suffering from an indisposition which prevented her from attending a civic luncheon. However, the Princess recovered sufficiently to attend a garden party at Government House.



GREETING THE SENIOR KIKUYU CHIEF NJIRI, WHO GAVE HER A SPEAR: PRINCESS MARGARET AT A GARDEN PARTY AT GOVERNMENT HOUSE.



PAUSING IN HER TOUR TO SPEAK TO A WORKMAN: PRINCESS MARGARET AT THE EAST AFRICAN RAILWAYS' WORKSHOPS.



DURING A DISPLAY OF NATIVE DANCING: PRINCESS MARGARET INSPECTING ONE OF THE CHUKA TRIBESMEN'S DRUMS.



AT THE END OF HER LENGTHY TOUR OF THE RAILWAYS' MACHINE SHOPS AND REPAIR YARDS: PRINCESS MARGARET BEING PRESENTED WITH A GIFT.

FROM MOROCCO TO JAPAN: POINTS OF TENSION AND POLITICAL MANŒUVRE.



DISCUSSING THE PRESENT ISRAEL-JORDAN TENSION: (L. TO R.) GENERAL BURNS, CHIEF OF THE TRUCE ORGANISATION; MR. BEN-GURION; AND MRS. MEIR. On October 19 Jordan's case against Israel and her claim for economic and diplomatic sanctions against Israel in punishment for recent attacks on Jordanian border communities were opened before the Security Council. The Israel case was due for later hearing.



ARABS EXAMINING THE RUINS OF THE JORDANIAN POLICE POST AT QALQILYA, WHICH WAS DYNAMITED IN A REPRISAL ATTACK BY ISRAELI TROOPS.



CAPTURED BY THE FRENCH NAVY AND LOADED WITH ARMS DESTINED, IT IS STATED, FOR THE ALGERIAN REBELS: THE MOTOR-YACHT *ATHOS*. On October 17 the French Navy seized off the North African coast a motor-yacht, *Athos*, loaded with contraband arms, bound for the Moroccan port, Nador. It is reported that the crew claimed the cargo was loaded in Alexandria by Egyptian soldiers.



UNLOADING ARMS FROM THE YACHT *ATHOS*—A CARGO SUFFICIENT TO ARM 3300 REBELS, AND BELIEVED TO HAVE BEEN SUPPLIED FROM EGYPTIAN SOURCES.



PRESIDENT TITO OF YUGOSLAVIA (LEFT) GREETING MR. GERO, FIRST SECRETARY OF THE HUNGARIAN COMMUNIST PARTY, DURING THE LATTER'S VISIT TO BELGRADE WITH OTHER HUNGARIAN COMMUNISTS.

On October 15 a group of five members of the Hungarian Communist Party leadership, headed by Mr. Gero, arrived in Belgrade for political and economic discussions with their opposite numbers in Yugoslavia—another example of the Yugoslav policy of "active coexistence" with other East European Communist nations.



ENDING THE ELEVEN-YEAR-OLD "STATE OF WAR" BETWEEN RUSSIA AND JAPAN: PRIME MINISTER HATOVAMA AND MARSHAL BULGANIN SIGNING THE TREATY IN MOSCOW ON OCTOBER 19.

After prolonged discussions a Russo-Japanese declaration ending the "state of war" between the two nations was signed by the Prime Ministers of Japan and Russia at Moscow on October 19. In this Russia declared her intention of returning certain Japanese islands (but less than Japan claims) when the formal treaty of peace shall be signed.



IN AN ENGLISH GARDEN.



A FEW weeks, or months, or years ago, I forget which, in writing about growing figs in this country, I emphasised the importance of watering the trees

copiously during the summer months. It was gratifying, therefore, to be told recently by a reader that he had followed my advice this summer and been rewarded with a fine crop of luscious ripe figs. Never before, he told me, had his tree ripened a single fruit. As a matter of fact, I have been preaching the doctrine of water-for-figs for a great many years, and apparently a fair number of folk have followed my advice with extremely satisfactory results. A few have told me of their success. Nice of them.

In my Cotswold garden there is a fig tree, variety "Brown Turkey," which I raised from a cutting and planted-out against a stone wall facing west some five or six years ago. It now stands 8 or 9 ft. high, with a span of about 12 ft. Last year, unfortunately, I was away a great deal during the vital summer months when it ought to have been watered, and in spite of abundant warmth and sunshine, not a single fig ripened. This year, despite an unusually cold summer, I have enjoyed a good harvest of ripe fruit, thanks to copious watering—from a can. I give small credit to the excessive summer rainfall. The dense canopy of large fig-leaves always seems to keep the ground surprisingly dry. It was, I feel sure, the regular supply of cans and cans of water that I poured on within a radius of 3 or 4 ft. from the tree's main trunk.

There is one feature of a fig tree's behaviour which I have, of course, seen happen year after year, for as long as I can remember, yet had never realised until this autumn. It is the first of all the deciduous trees to moult. During the last week or two of September it started dropping its great leaves, which blew about the garden in a revoltingly untidy manner. At the same time it left the thick trunk and fat stems and branches looking almost indecently naked. I suppose a tree which all summer has looked almost over-dressed in a prudish excess of fig-leaves, is likely to look immodest when it starts its autumn strip-tease performance.

The best way to water a fig tree is to form the soil around its trunk into a shallow basin. If a good mulch of nourishing manure, farmyard, or compost, is laid on, so much the better. The basin should have a radius of 3 or 4 ft., according to the size of the tree. The advantage of the basin is that it keeps the water where it is needed, instead of allowing it to spread far and wide. A couple of good cans of water poured on every day during the summer months will make all the difference between a crop of luscious figs and a glut of dry, worthless half-sized fruits.

There must be hundreds of fine fig trees in London gardens, the majority of which never ripen their figs, purely for lack of water. Perhaps the most famous of these are the specimens trained to the railings and walls in front of the National Gallery. I have often looked at them during the months when they might and should

FIGS.

By CLARENCE ELLIOTT, V.M.H.

be fruiting, but never have I seen a single ripe fig. But I feel sure that with very little care and special attention—extra nourishment and watering—they would be capable of ripening bushels of luscious fruit. Meanwhile, I must say that those fanned-out and well-trained figs make a most effective and unusual wall of grateful greenery in the otherwise stony expanse of Trafalgar Square.

Owners of fig trees should be warned—if they are not already aware of the fact—that the half-and-quarter-sized figs which remain on the branches at the end of the summer will not hang on to ripen next summer. This falling of the late and immature figs is a constant source of disappointment. The tiny fruits, no larger than filberts—and often smaller—which appear near the extremities of the branches will, however, be retained throughout the winter, and will become next summer's harvest of ripe fruit—if you encourage them with the necessary liquid refreshment.

Green figs are a fruit which folk either like greatly or dislike intensely. But there is one trick in the eating of them which is not as widely known as it should be. A common practice in eating

are to be eaten—or, overnight, lay the halves on their backs, wounds uppermost, and heap sugar upon each upturned flat surface. It takes a little time for the sugar to draw upon the juice in the fruit, and become dissolved. This adds enormously to the richness, the juiciness and the sweetness of the figs. Please note that I deliberately avoided using the word "syrup" in this fig connection.

A fig grown in the open air and trained to a south or west wall, can be a wonderfully good investment, especially in the warmer parts of the country. In the much warmer southern counties, figs will ripen well in the open without the benefit of a wall, and they seem to do particularly well on chalky soils. It is a good plan to dig in a good supply of chalk or lime or mortar rubble—in fact, "a bit of what they fancy," in soils deficient in lime. In colder parts of the country, better and more certain results are likely to be had by growing figs in a greenhouse. Trained to the back wall of an unheated lean-to house is probably the most convenient way of growing them. Or they may be grown in large pots—they are very manageable, and can prove immensely prolific. But here again copious watering is essential. In southern gardens in which there is no wall to accommodate a fig tree, pot cultivation is an excellent plan. I know of a pot-grown fig in a Surrey garden (the variety is "White Ischia") which this summer carried a crop of over eighty ripe figs. This tree was raised from a cutting by its owner. It stands out in a sunny spot in the garden all summer, and in winter is



"IN COLDER PARTS OF THE COUNTRY, BETTER AND MORE CERTAIN RESULTS ARE LIKELY TO BE HAD BY GROWING FIGS IN A GREENHOUSE... TRAINED TO THE BACK WALL OF AN UNHEATED LEAN-TO HOUSE."

Photograph by R. A. Malby and Co.

green figs is to add a little sweetness to these somewhat unsweet fruits by dipping in sugar between bites. By this method one gains a little extra sweetness and a little gritty scrunch, in about equal proportions. A far better way, I have found, is to cut the figs in half, an hour or two before they



A SOLUTION TO EVERY GIFT PROBLEM

THE gift of a subscription to *The Illustrated London News* is surely the ideal choice on the occasion of weddings and anniversaries of friends, relatives or business acquaintances at home or abroad. Fifty-two copies of *The Illustrated London News*, together with the magnificent Christmas Number, will be a continuing reminder of the donor and provide twelve months of interesting reading and the best pictorial presentation of the personalities and events of the day.

For readers in the United Kingdom the simplest way is to place orders with any bookstall manager or newsagent; or a cheque or postal order may be sent to our Subscription Department.

For readers outside the United Kingdom we suggest the simplest method is to buy an International Money Order (obtainable at post offices throughout the world) and send this with your requirements to our Subscription Department.

RATES OF SUBSCRIPTION TO "THE ILLUSTRATED LONDON NEWS"

Published at 2/- Weekly

THESE TERMS ARE INCLUSIVE OF POSTAGE	12 months and Xmas No.	6 months and Xmas No.	6 months without Xmas No.
United Kingdom and Eire	£ s. d. 6 1 6	£ s. d. 3 3 0	£ s. d. 2 18 6
Overseas	5 19 0	3 1 9	2 17 6
United States	5 19 0 (or \$16.50)	3 1 9	2 17 6
Canada	5 14 6 (or \$16.00)	2 19 6	2 15 0

ORDERS TO: SUBSCRIPTION DEPARTMENT (LN), INGRAM HOUSE, 195-198, STRAND, LONDON, W.C.2.

A FINE AND HANDSOME FIG TREE—IN THE GROUNDS OF PRITTLEWELL PRIORY, NEAR SOUTHEAST-ON-SEA. "IN THE MUCH WARMER SOUTHERN COUNTIES, FIGS WILL RIPEN WELL IN THE OPEN WITHOUT THE BENEFIT OF A WALL."

Photograph by J. E. Downward.

given indoor protection—in a shed, well tucked up with straw around the pot. It is important to give a pot-grown fig plenty of nourishment as well as the abundant water. But the roots are apt to fill the pot, until it would seem that there is nothing but congested, hungry roots, with scarcely a trace of soil left. In such case a good way of supplying the necessary nourishment is to erect a little fence, 3 or 4 ins. high, all round the circumference of the pot, by pushing in pieces of slate, or suitably-sized pieces of broken flower-pot, close up to the inner edge of the pot. A thick top dressing of heavily enriched soil may then be added, to be retained and kept in its place by the slate fence. Watering will do the rest.

THE CHARM AND POISE OF CHILDHOOD: PAINTINGS BY DUTCH ARTISTS.



I: "CHILD HOLDING AN APPLE," BY CÆSAR VAN EVERDINGEN (1606-1679).

THE Dutch love of home and family brought artists many commissions for large family groups as well as for individual portraits of the parents and the children. This charming portrait of a child was painted by Everdingen in 1664 when his sitter was two years old, as the inscription on the base of the pillar at the right tells us. The picture is part of the National Loan Collection which comprises fifty-five pictures, mostly by Dutch and Flemish Masters of the seventeenth century. This collection was formed by Mr. William Harvey, of Barnsley, and in 1917 his nephew made them over to a body of Trustees for the benefit of the public. The object of the National Loan Collection Trust is to show the pictures as widely as possible in the British Isles and the Commonwealth. Thus this work was lent to the exhibition "Children Painted by Dutch Artists," when it was shown at Liverpool.

(Oil on canvas; 39½ by 33 ins.) (By courtesy of the National Loan Collection Trust.)



"PORTRAIT OF A GIRL, IN A LANDSCAPE," A TYPICAL PROVINCIAL PORTRAIT PAINTED IN ABOUT 1664 BY AN ANONYMOUS ARTIST. (Oil on panel; 43½ by 30½ ins.) (By courtesy of the Dienst voor's Rijks verspreide Kunstvoorwerpen, The Hague.)



"DOECKE MARTENA VAN BURMANIA, AGED SIX," SCHOOL OF WYBRANDT DE GEEST. (Oil on panel; 45 by 33½ ins.) (By courtesy of Mme. S. M. van Walré de Bordes-Grothe, The Hague.)



"PORTRAIT OF A GIRL, HOLDING A BIRD," BY JOANNES VAN NOORDT (WORKING 1644-1676). (Oil on canvas; 33½ by 24 ins.) (By courtesy of M. W. T. Leatham, Esq., London.)



"THE PRINCESS," AN OUTSTANDING WORK BY PAULUS MOREELSE (1571-1638). (Oil on canvas; 31 by 24½ ins.) (By courtesy of the Rijksmuseum, Amsterdam.)

II: POSING FOR THE PORTRAIT PAINTER: SEVENTEENTH-CENTURY DUTCH CHILDREN DRESSED IN THEIR SUNDAY BEST.

The paintings reproduced on these pages were gathered together for the exhibition "Children Painted by Dutch Artists," which was first shown in the Walker Art Gallery, Liverpool, from April 28 to June 2 this year. This interesting exhibition, which contained over fifty works, was then shown, under the auspices of the Arts Council, in Edinburgh, King's Lynn and Wisbech, Leeds, and finally in London, where it was seen at the

Diploma Gallery of the Royal Academy from September 8 to 30. The Everdingen portrait reproduced on the previous page was only in the Liverpool exhibition. While the four small paintings seen on the opposite page are records of moods and type rather than portraits, on this page we show four impressive portraits, for which the young sitters obviously posed most seriously, dressed in their Sunday best. It is interesting to compare the

[Continued opposite.]



"YOUNG SHEPHERD, PLAYING THE FLUTE," BY DIRCK VAN SANTVOORT (1610-1680).
(Oil on panel ; 11½ by 9½ ins.) (By courtesy of the Boymans Museum, Rotterdam.)



"SHEPHERDESS," THE COMPANION PICTURE TO VAN SANTVOORT'S "YOUNG SHEPHERD."
(Oil on panel ; 12 by 9½ ins.) (By courtesy of the Boymans Museum, Rotterdam.)



"PORTRAIT OF A BOY," ONE OF AN ENCHANTING PAIR BY MICHIEL SWEERTS (1624-1664).
(Oil on canvas ; 9½ by 7 ins.) (By courtesy of the Boymans Museum, Rotterdam.)



"PORTRAIT OF A GIRL," THE SECOND OF THE PAIR BY MICHIEL SWEERTS.
(Oil on canvas ; 9½ by 7 ins.) (By courtesy of the Boymans Museum, Rotterdam.)

III: CHILDREN PAINTED BY DUTCH ARTISTS: FOUR DIFFERENT AND ABSORBING MOODS OF CHILDHOOD:

Continued.

apprehensive expression of the little country girl, painted in her fine Frisian dress by an anonymous artist, with the easy confidence and grace of the six-year-old Doecke Martena van Burmania and of the magnificently dressed "Princess." Joannes van Noordt, however, has given his sitter a more natural pose. Despite her magnificent plumes she seems perfectly at her ease as she holds her pet bird. Portraits like these were most popular with the Dutch,

who have always had a strong sense of family. This led to many commissions for portraits and family groups, and as early as the middle of the sixteenth century Dutch artists were painting individual and group portraits, rather than just including the donors in their religious paintings. As the result of this Dutch family life and childhood have been magnificently recorded by many Masters, as may be seen from the paintings reproduced here.

IV: DOMESTICITY IN 18TH-CENTURY HOLLAND: TWO SCENES BY CORNELIS TROOST.

CORNELIS TROOST, who was born in Amsterdam in 1697, was one of the most talented Dutch artists of the eighteenth century. He worked at a time when the Dutch School was at a low ebb and he drew his inspiration from outside Holland, from France, Italy and England. He has been called both "The Watteau" and "The Hogarth" of Holland, while his work has also been compared with that of Pietro Longhi, who was born at Venice in 1702. In the

[Continued opposite.

(Right.)

"FAMILY GROUP IN AN INTERIOR," BY CORNELIS TROOST (1697-1750). SIGNED AND DATED 1739. (Oil on canvas; 37 by 32½ ins.) (By courtesy of the Rijksmuseum, Amsterdam.)



[Continued.]

two paintings shown here Troost has recorded childhood and family life as successfully as the earlier Dutch masters, who were also represented in the exhibition "Children Painted by Dutch Artists." That Troost was both a stage designer and also worked on interior decoration schemes can be clearly seen in these two scenes. The family group is most cleverly posed in the frame of their fine drawing-room, while in the more intimate "Lying-in Room" Troost has carefully set his little group with the screen behind them so that they are not lost in the surroundings of the large and rather grand bedroom.



"LYING-IN ROOM," BY CORNELIS TROOST. SIGNED AND DATED 1737. (Oil on panel; 21½ by 25 ins.) (By courtesy of the Boymans Museum, Rotterdam.)

LONDON, ARGENTINA, POITIERS AND MOMBASA: A CAMERA RECORD OF RECENT HAPPENINGS.



REMOVING THE TRACES OF EX-PRESIDENT PERON FROM THE FACE OF ARGENTINA: WORKMEN DEMOLISHING PERON'S RESIDENCE AT PALERMO, IN BUENOS AIRES. It is part of the policy of the present Government of Argentina to demolish the memorials and remove the traces of ex-President Peron and the late Señora Peron. In accordance with this policy the palatial residence in the suburb of Palermo is being demolished and replaced with recreation grounds.



THE OPENING OF THE MOTOR SHOW AT EARLS COURT ON OCTOBER 17: PART OF THE LARGE CROWD LISTENING TO THE OPENING SPEECH BY THE PRIME MINISTER, SIR ANTHONY EDEN.



THE BOLSHOI BALLET AT THE MANSION HOUSE: MEMBERS OF THE COMPANY PHOTOGRAPHED WITH THE LORD MAYOR, SIR CUTHBERT ACKROYD, DURING THEIR VISIT TO THE CITY ON OCTOBER 16.



THE LORD MAYOR AND THE PRIMA BALLERINA ASSOLUTA: MME. GALINA ULANOVA PHOTOGRAPHED ARM-IN-ARM WITH SIR CUTHBERT ACKROYD. In the intervals of their continued success at Covent Garden, the Bolshoi Theatre Ballet company have taken some part in the life of London. The company visited the Mansion House on October 16; Mme. Ulanova and her husband visited the former Hampstead home of Pavlova; and on October 18 Mme. Ulanova gave a Press conference.



QUEEN ELIZABETH THE QUEEN MOTHER ACCEPTING A SILVER-GILT WAGER CUP—A GIFT FROM THE NATIONAL FARMERS' UNION.

On October 18 Queen Elizabeth the Queen Mother (here seen with the president, Sir James Turner) opened Agriculture House, the new headquarters of the National Farmers' Union, in Knightsbridge, overlooking Hyde Park.



AFTER THE UNVEILING ON OCTOBER 14: THE MEMORIAL TO THOSE WHO FELL AT POITIERS. On October 14, the 600th anniversary of the battle of Poitiers, a memorial, by M. Jacques Crozet, to the 3000 French and British soldiers who fell in the battle was unveiled in the presence of the British Consul at Nantes, Mr. Francis Bishop.



THE DUKE OF EDINBURGH'S TOUR BEGINS: PRESENTATIONS AT MOMBASA ON OCTOBER 16, BEFORE THE DUKE EMBARKED IN *BRITANNIA*.

After leaving London by air on October 15, the Duke of Edinburgh reached Mombasa in the evening of October 16 and drove round the town in an open car before boarding the Royal yacht *Britannia*. In Mombasa he met two old friends of his Gordonstoun days.

PERSONALITIES OF THE WEEK:

PEOPLE IN THE PUBLIC EYE.



TO BE HEAD OF THE FOREIGN OFFICE:
SIR FREDERICK HOYER MILLAR.

Sir Frederick Hoyer Millar, who has been British Ambassador to Bonn since 1955, is to be the new permanent head of the Foreign Office in succession to Sir Ivone Kirkpatrick, who will be retiring early next year. Sir Frederick, who is fifty-six, was United Kingdom High Commissioner in Germany from 1953-55.



NEW WEST GERMAN DEFENCE MINISTER:
HERR FRANZ-JOSEF STRAUSS.

On October 18 Herr Franz-Josef Strauss was formally appointed West German Minister of Defence by President Heuss. Herr Strauss was formerly in charge of atomic affairs, and is reported to have been chosen for this post as the best man for explaining why West Germany is unable to fulfil her N.A.T.O. commitments.



APPOINTED AMBASSADOR IN BONN:
SIR CHRISTOPHER STEEL.

The appointment of Sir Christopher Steel, U.K. Permanent Representative to the North Atlantic Council, to be H.M. Ambassador Extraordinary and Plenipotentiary in Germany in succession to Sir Hoyer Millar, was announced on Oct. 18. Sir Christopher Steel was Deputy High Commissioner in Germany from 1949-50.



A DISTINGUISHED SOLDIER: THE LATE
LT.-GENERAL SIR GORDON MACREADY.
Lieut.-General Sir Gordon Macready, who died at his home in Paris on October 17 at the age of sixty-five, had a distinguished military career, and after his retirement from the Army in 1946 held a number of important posts in the Control Commission for Germany. He was a grandson of William Charles Macready, the famous actor.



APPOINTED PAYMASTER-GENERAL:
SIR WALTER MONCKTON.

Sir Walter Monckton has been appointed Paymaster-General, with a seat in the Cabinet, following his resignation as Minister of Defence, it was announced on October 18. Sir Walter has been a member of the Cabinet for five years, first as Minister of Labour, and, since last Christmas, as Minister of Defence, and in his letter of resignation referred to the mounting strain these offices have imposed upon him.



PROMOTED ADMIRAL OF THE FLEET: ADMIRAL LORD MOUNTBATTEN.
Admiral Lord Mountbatten, the First Sea Lord and Chief of Naval Staff, has been promoted Admiral of the Fleet, it was announced on October 21. He has thus reached a rank and position held by his father, Admiral of the Fleet Lord Milford Haven. Lord Mountbatten was appointed First Sea Lord and Chief of Naval Staff in April 1955 and is aged fifty-six.

Portrait by Karsh, Ottawa.



A SUEZ CANAL APPOINTMENT:
HR. EYRIND BARTELS.

Hr. Eyrind Bartels, the Danish Consul-General in New York, was appointed chief administrative officer of the Suez Canal Users' Association at a two-day session of the Association Council which was held in London from October 17-19. Executive machinery for the Association has been set up and banking arrangements prepared. Hr. Bartels will have temporary headquarters in London.



THE NEW SECRETARY OF STATE FOR WAR:
MR. JOHN HARE.

Mr. John Hare succeeds Mr. Head as Secretary of State for War, it was announced on October 18. Mr. Hare's promotion to this office has been rapid; his first ministerial appointment was last December when he became Minister of State for Colonial Affairs in the major Government reshuffle at that time. He is aged forty-five. During the war, Mr. Hare served in the North African and Italian campaigns.



RESCUED IN THE FAR NORTH OF CANADA: MR. AND MRS. G. HUNTER.
Mr. G. Hunter, a Canadian marine biologist, and his British wife, who were engaged on a Government fisheries scheme, were rescued by an aircraft on October 18 in the far north of Canada, after they had been missing for a month. After the couple disappeared on September 29 a large-scale air search was made; they were reported to be safe when hope had almost been abandoned. Mrs. Hunter, formerly Miss Burns, left England two and a half years ago and has been married for seven months.



NEW MINISTER OF STATE FOR COLONIAL AFFAIRS:
MR. JOHN MACLAY.

Mr. John MacLay succeeds Mr. Hare as Minister of State for Colonial Affairs, it was announced on October 18. Mr. MacLay is chairman of the National Liberal group in the House of Commons. In Sir Winston Churchill's Government of 1951 he was, as Minister of Transport and Civil Aviation, concerned with preparing plans for de-nationalising road transport. He resigned through ill health in 1952.

GREAT BRITISH LANDSCAPE PAINTING: FROM AN EXHIBITION AT LEICESTER.



"BACK OF THE NEW MILLS," BY JOHN CROME (1768-1821): IN THE EXHIBITION "A HUNDRED YEARS OF BRITISH LANDSCAPE PAINTING—1750-1850," TO BE SEEN AT LEICESTER UNTIL NOVEMBER 4. (Oil on canvas; 15½ by 20½ ins.) (Norwich Castle Museum and Art Gallery.)



"POSTWICK GROVE," A RARE OIL PAINTING, BY JOHN SELL COTMAN (1782-1842), A MEMBER OF THE NORWICH SCHOOL, WHO IS KNOWN CHIEFLY AS A PAINTER OF WATER-COLOURS. (Oil on canvas; 14 by 19½ ins.) (Sir Edmund Bacon, Bt.)



"LE PONT DU GARD, NÎMES," BY WILLIAM MARLOW (1740-1813). THIS FINE WORK WAS RECENTLY SEEN IN LONDON AT THE MARLOW EXHIBITION HELD AT THE GUILDHALL ART GALLERY IN JULY. (Oil on canvas; 30½ by 49½ ins.) (Graves Art Gallery, Sheffield.)



"A VIEW NEAR THE COAST," BY THOMAS GAINSBOROUGH (1727-1788). THIS WAS PAINTED IN ABOUT 1753 WHEN GAINSBOROUGH WAS LIVING AT IPSWICH AFTER A PERIOD IN LONDON. (Oil on canvas; 30½ by 41 ins.) (Ipswich Museums.)



"ROME: ST. PETER'S AND THE VATICAN FROM THE JANICULUM," BY RICHARD WILSON (1714-1782), THE GREAT WELSH ARTIST WHO DID MUCH OF HIS BEST WORK DURING HIS SIX YEARS IN ITALY. (Oil on canvas; 38 by 52 ins.) (The Earl of Dartmouth.)



"STRATFORD MILL ON THE STOUR," BY JOHN CONSTABLE (1776-1837), WHOSE DEVELOPMENT OF NATURAL LANDSCAPE PAINTING MADE HIM THE MOST INFLUENTIAL OF THESE ARTISTS. (Oil on canvas; 50 by 72 ins.) (Major and the Hon. Mrs. R. N. Macdonald-Buchanan.)

Thirty-one artists are represented in the exhibition "A Hundred Years of British Landscape Painting—1750-1850," which continues at the Leicester Art Gallery until November 4. These hundred years span the period from Richard Wilson's beginnings as a landscape painter in Italy to the last year of Turner's life. It was in this period that there developed in Britain a vital and influential school of landscape painting, which was among our most important contributions to modern European art. While Wilson drew his inspiration from the classical landscapes of the Italians and the French, his

contemporary, Gainsborough, owed most to the Dutch tradition from which he worked towards a more individual and "native" style. The years before the opening of the nineteenth century saw the work of many lesser artists, who contributed, however, to the popularisation of landscape painting and paved the way for the giants of the second fifty of these hundred years, outstanding among whom are Constable and Turner. Constable, with his meticulous study of nature, was the first great natural landscape painter, while Turner painted landscapes which were visionary and almost abstract.

THE LAST "LANCASTER"; A RECORD CATCH AND OTHER NEWS EVENTS.



FLYING AWAY TO BE BROKEN UP: THE LAST R.A.F. LANCASTER LEAVING THE COASTAL COMMAND STATION AT ST. MAWGAN, CORNWALL.



A RECORD-BREAKING FLIGHT: THE HAWKER HUNTER T.7 TWO-SEATER JET FIGHTER AT ROME AFTER FLYING FROM LONDON IN 1 HR. 35 MINS.



A RECORD CATCH: A 50-STONE, 10-FT.-LONG STURGEON CAUGHT OFF ORKNEY, WHICH WAS BOUGHT BY A FISH MERCHANT FOR £90.

On October 18 a sturgeon weighing 50 stone and measuring 10 ft. in length was landed by the trawler *Ben Urie* at Aberdeen fish market. It was caught off Orkney, and was sold for £90. The previous record was two sturgeon, each weighing 42 stone, caught in 1931.



AFTER WINNING THE INDEPENDENT TELEVISION "DOUBLE YOUR MONEY" QUIZ: BERNARD OWEN, AGED FOURTEEN, RECEIVING A CHEQUE FOR £500. On October 10 Bernard Owen, a fourteen-year-old schoolboy, won a prize of £500 in the Independent Television quiz "Double Your Money" by correctly naming the Football Association Cup winners since the war.



THE NEW EXTENSION TO THE EMBASSY OF THE GERMAN FEDERAL REPUBLIC, WITH THE OLD HOUSE, 23, BELGRAVE SQUARE, VISIBLE IN THE BACKGROUND.



AT CROYDON ON OCTOBER 19: PART OF THE QUEUE FOR SEATS FOR THE BOLSHOI BALLET PERFORMANCES AT THE DAVIS THEATRE. MANY FAILED TO GET SEATS.



ALMOST A RECORD DIVE: THE BATHYSCAPHE TRIESTE, IN WHICH M. JACQUES PICCARD AND PROFESSOR POLLINI DESCENDED TO 12,500 FT. OFF THE ISLAND OF PONZA, NORTH OF NAPLES.

M. Jacques Piccard, son of the Swiss deep-sea and stratosphere explorer, and Professor Pollini, an Italian geologist, dived to a depth of 12,500 ft. on Oct. 17. It was the deepest dive yet made by the *Trieste*, but was about 700 ft. short of a record set up in 1954.



SPECIALLY EQUIPPED FOR THE PERSONAL USE OF KING HUSSEIN OF JORDAN: A VARSITY AIRCRAFT, SEEN AT BLACKBUSHE AIRPORT, WHERE IT WAS RECEIVED BY THE JORDAN AMBASSADOR.

On October 18 the Jordan Ambassador formally received, at Blackbushe Airport, a Vickers Varsity aircraft which has been specially prepared for the personal use of King Hussein of Jordan. Afterwards the aircraft began its flight to Jordan.

NEWS FROM THREE CONTINENTS: A MAU MAU CAPTURE AND OTHER ITEMS.



TWO OF THOSE WHO HELPED TO CAPTURE THE MAU MAU LEADER: CORPORAL WANJONI (LEFT) AND NDIRANGO MAU, WHO SHOT KIMATHI.



LYING IN HOSPITAL AT NYERI AFTER HIS CAPTURE: DEDAN KIMATHI, LEADER OF THE MAU MAU TERRORIST ORGANISATION, WHO WAS WOUNDED AND CAPTURED IN AN AMBUSH BY TRIBAL POLICE ON OCTOBER 21.



AS A POLICEMAN HOLDS UP THE MAU MAU LEADER'S ANIMAL SKIN CLOTHING DEDAN KIMATHI LIES HANDCUFFED ON A STRETCHER.

Dedan Kimathi, leader of the Mau Mau terrorist organisation, was wounded in the thigh and captured in an ambush by African tribal police near the village of Kahigaini in the Nyeri district on October 21. Kimathi, on whose head there was a price of £500, had long evaded capture despite concentrated operations against him. His capture is regarded as an important step in the final suppression of Mau Mau.



RECOVERED IN THE SEARCH FOR THE U.S. *LIFTMASTER* AIRCRAFT, WHICH DISAPPEARED ON OCTOBER 10: AIRCRAFT WHEELS OF THE TYPE FITTED TO THE *LIFTMASTER* BEING EXAMINED AT ST. MAWGAN, CORNWALL.



ALSO FOUND IN THE SEARCH FOR THE MISSING *LIFTMASTER*: A DINGHY OF AMERICAN PATTERN. THE SEARCH HAS NOW BEEN ABANDONED.

A United States *Liftmaster* aircraft, with fifty-nine men aboard, disappeared during a flight from Lakenheath, Suffolk, to the Azores, on October 10. A large-scale search by British and American aircraft, as well as shipping in the vicinity, has now ended without any positive results. The pair of wheels and the dinghy shown here were found by a tanker some 400 miles off Land's End. At the time of writing no official announcement about the aircraft's fate had been made.



THE FUNERAL OF L.-CPL. GORDON HILL—A VICTIM OF EOKA TERRORISTS IN CYPRUS—WHO HAD BEEN MISSING SINCE LAST DECEMBER.

During "Operation Sparrowhawk" the body of L.-Cpl. Gordon Hill was found in a shallow grave in the Kyrenia Mountains of Cyprus. Corporal Hill, who had been missing since last December, was murdered by EOKA terrorists. In May EOKA claimed to have executed Hill as the reprisal for the execution of a terrorist.



AT THE KOWLOON POLICE H.Q.: SOME OF THE SUSPECTS ARRESTED DURING THE HONG KONG RIOTS SITTING WITH THEIR HANDS CLASPED BEHIND THEIR HEADS. On October 16 the Governor of Hong Kong, Sir Alexander Grantham, said that a full investigation into the Hong Kong riots of October 11 had been started and the report would be published when it was complete, which might take a month. He said that until then the part played by political factions could not be finally assessed.



A PAGE FOR COLLECTORS. THREE BOOKS.

Reviewed by FRANK DAVIS.

TWO months' holiday, the right car, the right companion, plenty of francs and this book on Romanesque Art in France* and I would not change places with the Queen of Sheba. We would drift about from Vienne to Les-Saintes-Maries-de-la-Mer beyond Arles, from Moissac up the Garonne past Toulouse; we would call at Saintes and Angoulême, and St.-Loup-de-Naud and St.-Martin-de-Fenouillard and at fifty other places whose names melt upon the tongue, not least among them Vézelay. This sounds as if I am recommending a guide-book. In one sense it is; in another, it is a serious work of scholarship by two men of great knowledge assisted by an admirable photographer who has clearly not only taken endless pains but has himself become imbued with the writers' enthusiasm for their subject. There are 271 excellent plates and eight maps to illustrate the theme, which is that of the revival of art in the years between, roughly, 1000 and 1150, after the horrors of chaos, famine and the Norman and Hungarian invasions of the previous century. In spite of wars, revolutions, the enthusiasm of later builders and the scarcely less damaging enterprise of some restorers in more modern times, much remains in its original condition—buildings of immense strength and impressiveness, from the fortress-like structure of Les-Saintes-Maries-de-la-Mer, on the Mediterranean coast, to the magnificent Notre-Dame-la-Grande at Poitiers, with its richly decorated façade.

Our greatest authority on the painting of the Netherlands is Dr. Max Friedländer who, after losing his position at the Berlin Gallery under the Nazis, settled in Holland and by good fortune survived the invasion. The Phaidon Press has had the happy idea of publishing for the first time in English his essays upon the great painters of the fifteenth and sixteenth centuries, originally written forty years ago.† The additions are certain notes drawing attention to further research by Friedländer himself and by some younger men, and a fine series of 300 illustrations. The author, as well as being immensely learned, has a gift for ironic comment and one of the pleasures of reading anything by him is to be found in the dry aphorisms which sparkle at intervals amid his serious arguments. For example, "Many art historians make it their ambition to exclude pleasure from art, in which, for obvious reasons, some of them succeed all too well." "I do not know what organs would remain with which to apprehend a work of art once enjoyment had been sacrificed to the ideal of ascetic, scientific method." This is how he summarises the work of Jan Gossaert: "No one could have been worse equipped to convey visions, dreams, or spook. His fanatical devotion to physical form spoilt him as an interpreter of Christian spirituality and in this negative sense he was truly 'modern,' for he only believed what he saw and he only saw what he could actually touch." Of Jan Van Scorel he says this: "Despite all novelty, grandeur and ideality this master's devotional pictures remain bare, like an egg that has been drained dry... he transformed the devotional picture into a history piece in 'the grand manner.'..."

Finally—it is difficult to stop quoting—he has this to say of Jan Van Eyck: "The human warmth, the perfect balance of sense and spirit were not transmitted to Jan's successors. As we leave him and turn to other

painters of the fifteenth century we pass from the richness of a free, colourful, adventurous and seductive world into a monastery where in the cells hooded men, albeit each in a different way according to his temperament and talent, practise the painter's craft." Amid all this shrewd and worldly wisdom lurks the quiet, indefatigable scholar, the historian of art intent upon the pursuit of truth, sifting rumour from fact, guesswork from certainty.

The third book on my list falls into a somewhat different category—a reference book rather than a narrative—Volume II (Italian Schools) of the "Catalogue of the Collection of Drawings in the Ashmolean Museum."‡ That this exacting task has been carried out to perfection by Dr. K. T. Parker goes without saying. There are 243 pages of illustrations and a lengthy note on each drawing. No one can possibly demand anything more comprehensive or better balanced or more judicious, and it must be judged for what it is—a solid, formidable work which will be consulted daily by anyone during the next half century at least, who hopes to come to grips with its difficult and superlatively beautiful subject, or takes any interest in the nuances of expertise. Indeed, its specialised importance is so great that many who turn to it for guidance may be tempted to overlook the introduction, which tells at some length the curious story of the origin of the most important part of the collection.

When Sir Thomas Lawrence died in 1830 he left behind him the incomparable array of Old Master Drawings which he had gradually accumulated, in spite of insoluble financial difficulties, during his working life. He was well aware of its importance and was

anxious that it should become the property of the nation. Accordingly, he left instructions that the drawings, for which he had paid more than £40,000, should be offered to four nominees in succession—first, the reigning sovereign, next the Trustees of the British Museum, third, Sir Robert Peel, fourth, Lord Dudley. All four refused, so that another clause in the will



"PORTRAIT OF A PRINCESS PERETTI," BY OTTAVIO LEONI (c. 1578-1630): ONE OF THE DRAWINGS RECENTLY PURCHASED BY THE ASHMOLEAN MUSEUM WHICH IS AMONG THOSE ILLUSTRATED IN VOLUME II—ITALIAN SCHOOLS—OF THE "CATALOGUE OF THE COLLECTION OF DRAWINGS IN THE ASHMOLEAN MUSEUM," BY K. T. PARKER. THIS IS AMONG THE "THREE BOOKS" REVIEWED BY FRANK DAVIS.

(Black and white chalks on grey paper; 7½ by 6½ ins.)

became operative: if unsold for two years for £20,000 the collection was to be put up for public auction. Then followed years of frustration—I have no space here for details—during which Talleyrand remarked "If you don't buy these things you are barbarians," and the philistines, among other arguments, opposed the purchase on the ground that the drawings were liable to destruction "at the hands of a well-incited mob." Eventually the collection was sold to Woodburn, the dealer, for £16,000 and he exercised extraordinary patience in what must have been an exasperating situation. At length he sold the Rembrandt series to William Esdaile and also the drawings by Claude, and then—with great reluctance—a selection from the Raphaels and Michelangelos to the Prince of Orange, afterwards King William II of Holland. The King's collection was sold in 1850-57 when some of the Lawrence drawings returned to England.

The final chapter begins in 1841 when the Rev. Henry Wellesley, a natural son of the Marquis of Wellesley, suggested that the remaining drawings should be acquired by the university. He met with vitriolic opposition, but after four years of persuasion finally succeeded. Since then the country as a whole has become more enlightened, and with it the university. During the past twenty years especially the Ashmolean Collection has been enriched by a systematic policy of purchase, and the process is still going on.

‡ "Catalogue of the Collection of Drawings in the Ashmolean Museum—Volume II—Italian Schools," by K. T. Parker (Keeper of the Ashmolean Museum). With 243 plates. (Oxford University Press; 168s.)



"STUDIES OF THE HEADS OF TWO APOSTLES AND OF THEIR HANDS," BY RAPHAEL (1483-1520): A MAGNIFICENT DRAWING OF RAPHAEL'S LATER ROMAN PERIOD. THE COLLECTION OF DRAWINGS BY RAPHAEL AT THE ASHMOLEAN MUSEUM "IS NOT ONLY THE LARGEST, BUT ALSO THE MOST COMPREHENSIVE AND REPRESENTATIVE OF ANY NOW IN EXISTENCE. . . ."

(Black chalk, touched with white, over pounced outlines on greyish paper; 19½ by 14½ ins.)

These illustrations from the book are reproduced by the courtesy of the publishers, Oxford University Press, and the Visitors of the Ashmolean Museum.

* "Romanesque Art in France," by Joseph Gantner and Marcel Pobé. With a preface by Marcel Aubert. 271 pictures in photogravure by Jean Roubier, and 8 maps. (Thames and Hudson; 63s.)

† "Early Netherlandish Painting from Van Eyck to Bruegel," by Max J. Friedländer. With 300 illustrations, 12 of them in full colour. (Phaidon Press; 42s.)

BRITISH ART PURCHASES IN NEW YORK; AND A FORTHCOMING CHARITY SALE IN LONDON.



BOUGHT BY A LONDON DEALER AT A NEW YORK AUCTION: TURNER'S "A SCENE ON THE FRENCH COAST (FORT VIMEUX)," FOR WHICH MESSRS. THOMAS AGNEW AND SONS PAID £20,000. (Oil on canvas; 28 by 42 ins.)



ACQUIRED FROM THE ARTIST IN 1845 AND LATER PRESENTED TO THE N.Y. PUBLIC LIBRARY: TURNER'S "STAFFA, FINGAL'S CAVE, OFF THE WEST COAST OF SCOTLAND," FOR WHICH MESSRS. AGNEW'S PAID £16,785. (Oil on canvas; 36 by 49 ins.)



THE THIRD WORK BOUGHT BY MESSRS. AGNEW'S: CONSTABLE'S "THE VALLEY FARM, FLATFORD (WILLY LOTT'S HOUSE)," WHICH FETCHED £10,714. (Oil on canvas; 24 by 20 ins.)



PRESENTED ANONYMOUSLY FOR A SALE IN AID OF THE CENTENARY FUND OF THE HOSPITAL OF ST. JOHN AND ST. ELIZABETH, LONDON, AT MESSRS. CHRISTIE'S ON NOVEMBER 6: "A VIEW OF NAPLES," BY WILLIAM MARLOW. (Oil on canvas; 24 by 35½ ins.)



PRESENTED BY HIS HOLINESS THE POPE FOR THE CHARITY SALE AT CHRISTIE'S: AN IVORY FIGURE OF THE SACRED HEART CARVED BY AN AFRICAN ARTIST. (Height; 12½ ins.)



ONE OF A PAIR OF GEORGE III SILVER TABLE CANDLESTICKS BY MATHEW BOULTON, OF BIRMINGHAM: PRESENTED BY THE DUKE OF NORFOLK. (Height; 14 ins.)



A PORCELAIN STATUETTE OF A PAPAL SWISS GUARD: PRESENTED FOR THIS SALE BY THE WORCESTER ROYAL PORCELAIN COMPANY LTD. THIS FIGURE IS NO. 2 OF A SERIES OF 500.

The two Turners and the Constable reproduced here are among eight paintings by English old masters from the collection of the New York Public Library, which were sold at the Parke Bernet Galleries, Inc., New York, on October 17. These three pictures, which realised something over £47,000, were bought by the London firm of Messrs. Thomas Agnew and Sons, whose determined bidding surprised their American colleagues. Thus these important English works will be returning to this country after over a hundred years. They formed part of the collection of Mr. James Lenox (1800-80), of New York,

who presented them to the Public Library. This is the first occasion since 1939 that British buyers have bid successfully on major works at a New York sale. At 9 p.m. on Tuesday, November 6, a sale of works of art in aid of the Centenary Fund of the Hospital of St. John and St. Elizabeth, St. John's Wood, London, is to take place at Christie's Great Rooms, 8, King Street, St. James's, by kind permission of the Directors of this famous firm of auctioneers. A great variety of works of art have been donated by friends of the hospital, which celebrates its centenary this year.



THE WORLD OF SCIENCE.



HYENAS: CAT-FAMILY'S FELLOW-TRAVELLERS.

By MAURICE BURTON, D.Sc.

MY attention has been drawn to a sentence on this page on September 1 last, in which I described the hyena as "another member of the cat-family." The reader, to whom I am grateful for the opportunity of giving a fuller explanation, refers me to the "Oxford English Dictionary," in which hyena is defined as a "carnivorous quadruped allied to dog tribe," and remarks that he had always thought of the hyena as a sort of dog. Classifications of animals change with the years. Twenty years ago, hyenas were included in the same section of the Carnivora as the cats, but on the right wing, so to speak, which brought them next door to the dogs. In his "Classification of Mammals," published in 1945, Simpson named the superfamily *Feloidea*, in which the family *Hyenidae* is placed next to the *Felidae*, or true cats. The dogs and bears, together with the weasels, skunks and badgers, are grouped in the superfamily *Canoidea*. To that extent my remark was correct, although it could have been more explicitly worded.

Admittedly, as my correspondent implies, hyenas look more dog-like than cat-like, superficially. In classifying the mammals, however, a major emphasis is laid on the teeth. The number and position of the cheek teeth in hyenas are most nearly like those of the *Felidae*, the very large carnassials being set well back, giving the maximum purchase in biting. The skull also is short and deep, and the head is massive, although the ears are large, as in typical dogs. Characteristic features are the powerful neck, the short hind-legs, with the back sloping down from the neck to the hindquarters, and the short tail.

Hyenas are found in Africa and Southern Asia, although in recent geological times their range was more extensive and included much of Europe in addition. The striped hyena, of north-east Africa, Arabia and the Indian peninsula, is some 5 ft. long. The male is larger than the female, and stands 30 ins. at the shoulder, with a weight of 85 lb. Its coat is grey with blackish stripes and it has a mane, or dorsal crest, of longer hairs. The brown hyena, of South Africa, now scarce, is larger. It is dark brown with indistinct stripes and has no distinct dorsal crest, its hair generally being longer. The largest of the hyenas is the spotted hyena, abundant in East Africa wherever game is plentiful. It is yellowish-buff to tawny or greyish, with numerous brown spots. Less solitary than the other species, spotted hyenas assemble in numbers at a lion's kill upon the remains of which they largely depend. Included also in the family *Hyenidae* is the aardwolf, of South and East Africa, not much larger than a fox, with feeble teeth and a lightly-built skull, that feeds on termites and other soft foods.

Whether we regard hyenas as more nearly related to cats or to dogs, their habits set them apart from all other carnivores. It was possibly this, that has made them the subject of a remarkable folk-lore. Glancing through the writings of travellers in Africa during the eighteenth and early nineteenth centuries, one gets the impression that hyenas must have been extremely numerous then. With the teeming big game of those times, they probably constituted one of the main agents in scavenging the land. Certainly they seem to have been important scavengers on the sites of human

habitations, even to the point of disinterring human burials. This, from our point of view, ghoulish habit, with their generally nocturnal habits and their cries, would suffice to lay the foundations for extravagant beliefs. The Ethiopians believed them to be "the evil genius Falasha, from the neighbouring mountains, transformed by magic, and come down to eat human flesh in the

From very early times, also, came the notion that the neck was in one piece, supported by a single bone which was without a joint. This could almost be used to epitomise the outstanding characteristic of the hyena, of strength concentrated in the head, neck and forequarters. Although the head of a hyena is massive, the cranium itself is narrow and relatively small. The massive character of the head is contributed largely by the powerful jaws and the well-developed muscles actuating them. The

diet includes flesh, freshly killed or in a state of advanced putrefaction; it also includes some vegetable matter—by no means unusual in carnivores; and it includes large bones, which no other animal could crack or crunch. In fact, little organic matter is refused. Thunberg, writing in 1795, tells us that they have been known to eat the saddle from under a traveller's head, or to gnaw his shoes while he slept.

The strength of the jaws is epitomised also in a number of stories, such as this one from the eighteenth century: "Mr. John Hunter had at Earle's Court, an Hyaena, near eighteen months old, that was so tame as to admit strangers to approach and touch him. After Mr. Hunter's death he was sold to a travelling exhibitor of animals. . . . When he was confined in the caravan he soon exhibited symptoms of ferocity equal to those of the most savage Hyaenas. He was at last killed by a tiger, the partition of whose den from his own he had torn down by the enormous strength of his jaws." A similar feat of strength was performed by a spotted hyena lodged in the Tower of London. The floor of his cage was repaired with a thick oak plank 8 ft. long held in position by a dozen nails each "longer than the middle finger of the hand." At one point the plank projected slightly. The hyena was let in and "had scarcely been in the place a moment before he espied the piece that was left at the end of the plank, and, seizing hold of it in his teeth, tore the plank completely up, drawing every nail."

The early writers, Buffon, Bruce, Pennant and others, have left us many accounts of tame and very docile hyenas. They have also related stories of the ferocity of others, of their attacking, even carrying off, human beings. Kaempfer (1726) relates having seen one put two lions to flight, and of having often seen hyenas attacking leopards. More usually, where leopards are concerned, they will bluff them from their kills, or worry and harass them from it. To say the least, stories, ancient and modern, do not uphold the established view that hyenas are cowardly; rather, they use discretion first and valour when necessary. In this connection, it may be recalled that within recent years a hyena was observed to "sham dead" when worried by dogs.

It made no movement, but lay as if dead, whatever the dogs did to it, until an opportunity presented itself for escape. The hyena then showed itself full of life. Bruce, in his "Travels to Discover the Source of the Nile" (1790), records, as a remarkable peculiarity of the hyena, that when first dislodged from cover, or obliged to run, it appears lame for a considerable distance, sometimes to such a degree that it appears to have one of its hind-legs broken. Having travelled like this for a while it drops all semblance of injury and escapes swiftly.



IN A CHARACTERISTIC POSE: THE SPOTTED HYENA OF EAST AFRICA, WHICH IS YELLOWISH-BUFF TO TAWNY OR GREYISH. NOTE THE POWERFUL NECK AND HEAVY FOREQUARTERS, WITH BACK, ORNAMENTED WITH A MANE OR CREST OF LONG HAIR, SLOPING DOWN TO THE HINDQUARTERS.



THE LARGEST OF THE HYENAS: THE SPOTTED HYENA, WHICH IS ABUNDANT IN EAST AFRICA WHEREVER GAME IS PLENTIFUL. IT IS LESS SOLITARY THAN THE OTHER SPECIES.

Photographs by courtesy of the Institut des Parcs Nationaux du Congo Belge.

dark with safety." They were said to be able to imitate the human voice, thereby keeping the shepherd rooted to the spot while they despoiled his flocks. A somewhat similar ruse was said to be used on the flocks themselves: by imitating the calls of the parents they would lure lambs, calves and kids away to their destruction. When flocks or herds were guarded by dogs, a party of hyenas were believed to divide, one half decoying the dogs, the other going in to kill.

Another belief, which probably died harder than any, was that the animals changed sex once a year.



THE SOURCES OF THE BLUE AND THE WHITE NILE : A MAP ILLUSTRATING EGYPT'S URGENT WATER SUPPLY PROBLEM WHICH REQUIRES INTERNATIONAL FINANCIAL AID AND CO-OPERATION FOR ITS SOLUTION.

A fact which has become obscured during the Suez Canal crisis is that the whole affair arose out of a great Egyptian economic problem which still remains unsolved. With few industries, little rainfall and a rapidly increasing population, it is essential for the Egyptians, if their standard of living is to be maintained, to obtain more control over the flow of the Nile, which has great seasonal and considerable annual variation, so that they can bring more land under cultivation. To do this they require not only a great amount of capital but also the co-operation of the States through which the Nile flows before it reaches Egypt. The capital has not been available since the United States and Britain withdrew their financial support for the new Aswan Dam—the event which led directly to the Canal crisis; Russia, as is well known, has not so far offered to supply the necessary capital which the West is withholding. The governments directly interested in the upper parts of the Nile, and those with whom Egypt was obliged to negotiate about the new Aswan Dam, are those of the Republic of the Sudan, of Ethiopia, and of Uganda and Britain. The Aswan high dam

would be of direct interest to the Sudan, since it would involve flooding the Sudanese town of Wadi Halfa and 150 miles of the river valley in the Sudan, and 40,000 to 50,000 Sudanese would have to be re-housed. Egypt is already dependent to some extent on the Jebel Aulia dam, in the Sudan, and on the Owen Falls dam, in Uganda, which not only provides power but also stores water for Egypt. Besides Aswan, other schemes, preferable to the Sudan, for solving Egypt's problem, are of two kinds. The White Nile might be further dammed at Lakes Albert and Kioga, and enormous evaporation losses avoided by a channel through the Sudd marshes. The Blue Nile might also be further dammed, at Lake Tana, in Ethiopia, and at Roseires and Merowe, in the Sudan. These schemes must be less acceptable to Egypt, however, as they would be outside Egypt and would make her more dependent on the co-operation of the other Nile states than does the Aswan scheme. Egypt's big water supply problem, however, is still unsolved, and either she must accept foreign capital and the conditions attached to foreign co-operation or her standard of living must decline.

Drawn by our Special Artist, G. H. Davis.

THE FILM OF "WAR AND PEACE": TOLSTOY'S MASTERPIECE COMES TO THE SCREEN.



AT THE OPENING OF THE DISASTROUS RUSSIAN CAMPAIGN OF 1812: NAPOLEON (HERBERT LOM; SEATED) STERNLY REVIEWS THE FINE ARRAY OF HIS TROOPS.



THE THREE CENTRAL CHARACTERS OF THE FILM: ANDREY (MEL FERRER LEFT), NATASHA (AUDREY HEPBURN) AND PIERRE (HENRY FONDA.)



THE BATTLE OF BORODINO: RUSSIAN TROOPS RANGE THEMSELVES ALONG THE HILLSIDES IN AN EFFORT TO STOP THE FRENCH ADVANCE ON MOSCOW.



A TENSE MOMENT AT THE BATTLE OF AUSTERLITZ: PRINCE ANDREY IS SEVERELY WOUNDED AS HE MAKES A DESPERATE ATTEMPT TO RALLY THE ROUTED RUSSIAN SOLDIERS.



A MOMENT OF DECISION FOR THE RUSSIANS: GENERAL KUTUZOV (OSCAR HOMOLKA; LEFT) AND ANDREY WATCHING THE BATTLE OF BORODINO.



NAPOLEON IS IN MOSCOW: THE GREAT CONQUEROR DOES NOT YET REALISE THAT HE HAS BEEN TRICKED BY THE RUSSIANS.



CAPTURED BY THE FRENCH IN MOSCOW: PIERRE AND THE PEASANT PHILOSOPHER, PLATON (JOHN MILLS; RIGHT), MARCH IN THE RETREAT.



PASSION IN THE MIDST OF WAR: THE LOVELY NATASHA RESPONDS AT LENGTH TO THE ARDENT PURSUIT OF THE DISSOLUTE YOUNG ANATOLE KURAGIN (VITTORIO GASSMAN).



THE RETREAT FROM MOSCOW: THE FRENCH TROOPS DESPERATELY FIGHT THEIR WAY ALONG ROADS MADE IMPASSABLE BY SLUSH.

OCTOBER 27, 1956—THE ILLUSTRATED LONDON NEWS—717

THE FORTUNES OF WAR AND THE PASSIONS OF PEACE: SCENES FROM A RUSSIAN CLASSIC.



DURING THE FLIGHT FROM MOSCOW: NATASHA, SURROUNDED BY SOME OF THE WOUNDED RUSSIAN SOLDIERS SHE HAS HELPED TO RESCUE.



AFTER HIS RECONCILIATION WITH NATASHA: ANDREY DIES PEACEFULLY WITH HIS SISTER MARY (ANNA MARIA FERRERO; LEFT) AND NATASHA AT HIS BEDSIDE.



A COSSACK RAID IN A SNOWSTORM: THE EXHAUSTED FRENCH TROOPS OFFER LITTLE RESISTANCE AS PIERRE AND OTHER PRISONERS ARE SET FREE.

Leo Tolstoy's masterpiece, "War and Peace," was published ninety years ago. Since then this great Russian classic has won a world-wide readership and its stirring story was particularly popular during the recent war years. Now an even wider public will be able to follow the most familiar part of Tolstoy's epic story—the terrible months of Napoleon's invasion of Russia in 1812 and the romance of the lovely Natasha, first with Andrey and, after

his death, with Pierre. This Ponti-DeLaurentis production of "War and Peace" is to have its London première at the Plaza Theatre on November 16. The film, which is to be distributed by Associated British-Pathé, is in Technicolor and VistaVision. Directed by King Vidor, it has entailed six years of planning and preparation, while the actual shooting, which was done in Italy, has taken nearly two years. Co-starring with Audrey Hepburn,

Henry Fonda and Mel Ferrer are Vittorio Gassman, Herbert Lom, Oscar Homolka, Anita Ekberg and John Mills. For the magnificent battle scenes, 18,000 men (trained for a month by military experts) and 2000 horses were used. Great pains were taken to achieve accuracy in the reproductions of the uniforms and arms of the time. It is reported that 100 tailors and an entire button factory were working day and night for many days until all

the uniforms were completed. Sections of Moscow as it was in 1812 were recreated on the sets for the filming of Napoleon's entry into the city, while a detailed miniature model was built for the scenes showing the city's destruction by fire. Needless to say, this vast and ambitious enterprise was extremely costly, and the making of the film is said to have involved an expense of approximately 7,000,000 dollars.



REHEARSING THE B.B.C. SYMPHONY ORCHESTRA: SIR MALCOLM SARGENT, WHO CONTINUES AS THEIR CHIEF CONDUCTOR UNTIL NEXT AUTUMN.



SIR ADRIAN BOULT CONDUCTING A REHEARSAL OF THE LONDON PHILHARMONIC ORCHESTRA AT THE ROYAL FESTIVAL HALL.

KNIGHTS OF THE BATON: CONDUCTORS WHOSE NAMES RADIO AND TELEVISION HAVE MADE HOUSEHOLD WORDS.

The drawings reproduced here show four of Britain's leading conductors at rehearsal in London. All of them have been in the forefront of British music at a period of immense importance. Radio, and latterly television, have helped to bring orchestral concerts audiences of millions, and have greatly added to the growing popularity of serious music, which had previously been reflected in the success of series such as the Promenade Concerts. To-day these conductors are well known not only to those

who throng into the concert halls but also to those vast additional audiences who listen or watch in their homes. It is fortunate that at this time there should have been four such outstanding conductors in our country as Barbirolli, Beecham, Boult and Sargent. Sir John Barbirolli, who was born in London of Italian and French parentage, made his first public appearance, as a 'cello soloist, at the age of twelve. From 1937 to 1942 he was Permanent Conductor of the New York Philharmonic

[Continued opposite.



CONDUCTING A REHEARSAL OF THE HALLE ORCHESTRA AT THE ROYAL FESTIVAL HALL: SIR JOHN BARBIROLI, THEIR CONDUCTOR SINCE 1943.



AT THE B.B.C. MAIDA VALE STUDIOS: SIR THOMAS BEECHAM REHEARSING THE B.B.C. SYMPHONY ORCHESTRA FOR THE OPENING OF THIS SEASON.

KNIGHTS OF THE BATON: AN ARTIST'S IMPRESSIONS OF FAMOUS CONDUCTORS AT REHEARSAL IN LONDON.

Continued.
Symphony Orchestra. In 1943 he took up his present appointment as conductor of the Hallé Orchestra, Manchester. Sir Thomas Beecham, Bart., the son of a munificent patron of music, conducted his first orchestral concert in London in 1905. From 1909 to 1920 he was active as an impresario of opera and ballet, introducing the Russian Ballet to London in 1911. Sir Adrian Boult was for many years on the teaching staff of the Royal College of Music. From 1930 to 1950 Sir Adrian was conductor

of the B.B.C. Symphony Orchestra. Sir Malcolm Sargent started his career as an organist. He began conducting in 1921, since when he has conducted many orchestras in all parts of the world. It was recently announced that he would relinquish his position as chief conductor of the B.B.C. Symphony Orchestra next year. These water-colour drawings are by Mrs. Juliet Pannett, S.G.A. They are from a series which will be shown in a forthcoming London exhibition of Mrs. Pannett's work.

THE WORLD OF THE THEATRE.

QUICK CHANGE.

By J. C. TREWIN.

ANY playgoer who wants a really fierce contrast in styles should go on successive nights to "A View from the Bridge" (Comedy) and "Plaintiff in a Pretty Hat" (Duchess). To see the first, he or she must become a member, for a nominal sum, of the New

astonishment at the way in which, and the reasons for which, a man will endanger and risk and lose his very life." Anthony Quayle acts this longshoreman who is more deeply in love with his orphaned niece than he realises; he turns to dark anger when a youth who is a relative of his wife

the extraordinarily ingenious folding, composite set—one remembered his "Titus Andronicus" last year. The atmosphere, once created, is steadily intensified, and who but Brook could have worked up, in just that fashion, the final scuffle in and about the stairs in the murk of a Brooklyn evening? I would like to know, also, whether dramatist or director chose the inspired "curtain" midway. The play was written originally in one long act without a point of pause. The moment chosen now is masterly and almost reconciles us to the interval.

After the growl, the chirrup: "Plaintiff in a Pretty Hat" at the Duchess. This is a gentle, civilised little comedy that asks at once for trouble because it is written in a theatrical idiom that is no longer current. Here all turns to grace and favour: it is a slight little tale of a self-styled "cunning" Welsh peer's way of saving his son from a matrimonial predicament. One should not become engaged to two girls at once. Breach-of-promise looms, but, as we are well aware, it will do nothing more than loom. This could have been dire; it is not, simply because Hugh and Margaret Williams, the dramatists, have the silkiest, most ingratiating way with their dialogue. It is an old-fashioned play, and we know it; but it does make us laugh, and I have no intention of mocking dramatists who can do that. Let me say that it is quite possible for a discriminating lover of the theatre, who is not rigidly partisan, to enjoy both "A View from the Bridge" and the Duchess comedy without any feeling of guilt.

The piece, with its characters called Jennifer Wren—a bit arch, I agree—and the Earl of Hewlyn, has the benefit of Hugh Williams's suavity, charm, and timing: a performance that kept on reminding me of Ronald Squire who would once have enjoyed this night with the earl and the girl. Shirley Cain,



"A GENTLE CIVILISED LITTLE COMEDY": "PLAINTIFF IN A PRETTY HAT" (DUCHESS), SHOWING THE SCENE IN WHICH WATKYN (EYNON EVANS) BRINGS IN LUNCH FROM THE PUB NEXT DOOR FOR LORD HEWLYN (HUGH WILLIAMS) AND JENNIFER WREN (ANDREE MELLY).

Watergate Theatre Club which operates now at the Comedy, and is beginning with three plays unlicensed for public performance.

The Lord Chamberlain need not have worried about Arthur Miller's work: I do not think there is anything in it likely to affect a playgoer prepared for honest theatrical melodrama. The last three words are not faint praise. We have often had melodramas that have sought to win us by forcing shock upon shock; they have failed, in the long run, because we have been too aware of their artificial contrivance to accept them as good theatre. Mr. Miller's play, once it gets going, is sternly inevitable. I do not say that it is a comforting night in the theatre. We can understand the point of view of a correspondent in a London newspaper who wishes that we could return sometimes to the stage of Lewis Waller and of cape-and-sword make-believe. That was, of course, excellent of its kind, and I would not for a moment laugh at it—it is so easy, and so trite, to scorn anything from the day before yesterday. Still, it is clear enough that the theatre has to reflect the temper of its period, and Arthur Miller's drama is, as they say, "contemporary."

For all that, it deals with an eternal passion: jealousy. The inarticulate Brooklyn longshoreman is as jealous as Othello, though here there is no one to prompt him. It is jealousy that causes him to destroy himself, even if there is also something else, a simple protective instinct that goes with this raging possessiveness. Mr. Miller, introducing the American text, said that he saw the play "sparely, as one sees a naked mast on the sea, or a bare cliff." It is certainly an economically-wrought play that drives straight at its point, though some of my colleagues have objected to the dockside attorney who acts as chorus: a decoration that has been called pretentious.

That is a matter of opinion. I feel that while the man Alfieri, spoken gravely and quietly by Michael Gwynn, is not essential, he does emphasise a part of the dramatist's design, the strange feeling of historical continuity expressed in these primitive passions that can make one of New World and Old. But we can insist too much on this. It is better to quote Mr. Miller's statement that the play is meant "to strike a particular note of

smouldering, suddenly flames. The people are likable in themselves. The attorney says at the end about Eddie (helpless before a problem in which the law could not aid) that he had something "perversely pure." Mr. Quayle gets us to feel for the obstinate man who does not fully understand his own passions. During four-fifths of the night it is an exciting performance, and if it slackens a little at the end, that is because (I think) Mr. Quayle is, temperamentally, an artist better able to play on our nerves during the slow smouldering of a fuse than to express the final explosion: he was better, one recalls, as Iago than as Othello.

There are some other expert performances: those of Megs Jenkins as Eddie's wife, both loyal and angry; Mary Ure (marked now for suffering in the theatre) as the affectionate, tormented girl; and Ian Bannen as the Sicilian brother who might come straight from some revenge drama in the mountains. Brian Bedford, the youth who is, unknowingly, a destroyer, should have fitted by now into a part that at first was not making its complete effect.

The director is Peter Brook, and that should say all: he has never dulled device by coldness and delay, and here he has himself designed



"TO SUMMARISE THE PLOT CAN GIVE LITTLE IDEA OF THE ATMOSPHERIC INTENSITY OF IT ALL": "A VIEW FROM THE BRIDGE" (COMEDY), SHOWING THE SCENE IN WHICH MARCO (IAN BANNEN) THREATENS EDDIE (ANTHONY QUAYLE) WITH A CHAIR. IN THE BACKGROUND ARE RODOLPHO (BRIAN BEDFORD) AND CATHERINE (MARY URE).

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"A VIEW FROM THE BRIDGE" (Comedy).—Arthur Miller's vigorous drama, produced with matching force by Peter Brook, has given as good a start to the re-established New Watergate Theatre Club as anybody could wish. It is a tale of jealousy in the home of a Brooklyn longshoreman; and the impact of the writing, the direction, and the performances (by such players as Anthony Quayle, Megs Jenkins, and Mary Ure), is fierce and lasting. (October 11.)

"PLAINTIFF IN A PRETTY HAT" (Duchess).—Hugh and Margaret Williams have written a light comedy for five people—I wish there were more—that achieves so simply and neatly all it sets out to do, that I see no reason at all to be lofty about an old-fashioned design. There is also an old-fashioned pleasure in entertaining the playgoer who enjoys light comedy. Quite a lot of these remain; and they will find Hugh Williams's own performance much to their taste. (October 12.)

Richard Johnson, and Andrée Melly are cheerfully about the place, and there is a Welsh gamekeeper-butler (Eynon Evans) with a harp, the kind of character that will probably send furiously intolerant youth into a lather of sarcasm. But, in the name of reason, there are other things to do in the theatre than to look back in anger.



The World's Airlines
have ordered
seven types of airliners
powered by

ROLLS-ROYCE
GAS TURBINES

•

Rolls-Royce employ 37,000 people
to make aero engines, motor cars,
oil engines and petrol engines which
are working all over the world

•

ROLLS-ROYCE LIMITED • ENGLAND • SCOTLAND • CANADA • AUSTRALIA

NOTES FOR THE NOVEL-READER.

THE NOVEL OF THE WEEK.

THE life of childhood has now been treated so often that it is surprising to find it given a new look—and rather hard to define the novelty. Especially as "Morning," by Julian Fane (John Murray; 12s. 6d.), has a background so traditional as to seem old-world. The year is 1938: the milieu a country house, complete with indoor servants, grooms, gardeners, a Nanny, a nursery-maid and a French governess—and a couple of lofty, drifting parents, rather off-stage. In this English paradise we meet an acutely sensitive little boy, with an "ardent and tender heart." What, one might think, could be more blandly familiar?

And it is indeed a beautiful story. Yet neither hackneyed nor sentimental—for it takes the child seriously. Not quite at his own valuation, which would be sham-naïve: but, as it were, man to man, without a trace of petting or of nostalgic distance. At first, Vere is under the tyranny of Now; the event is absolute, its impact total and incredibly evanescent. His cigarettes are going to be found—he is a dead man. No, they are not—his heart is bursting with joy and love. Then there are whole sagas in miniature: the way he lost his tooth, the day he rode a motor-bicycle, and burnt himself, and told Nanny it was a bee-sting. . . . Yet it is also in 1938, while he is only seven, that he builds the house—keeping at it with sustained vision and joy in labour, week after week. And there is another year to come. Imperceptibly, the horizon is widening, the light is growing. This next year has two major preoccupations: the dream of a friend, an *alter ego*, and the "insuperable cliff of school." Vere is not lonesome; he lives as close to Flora and Nanny as to his right arm, though Nanny has the austerer function of being his conscience as well. But somehow the friend would transmute the nature of things—conjure away the cliff, which is the frontier of time, and begin a golden world. In absence, he imagines his brother Leo, and then his father, as the unique friend. On their return, to his dismay and bewilderment, they are just as usual. The day arrives—the terrifying, impossible-seeming day when he is to be sent out of life. And one is reminded, literally, of a brave man summoned to the gallows.

Yet on the next and last page, all things are made new. Vere's grief has nothing pulling about it; he is a little boy to respect, with as much stamina as imagination.

OTHER FICTION.

"Three Winters," by John Mortimer (Collins; 13s. 6d.), is designed as a tale of obsessive love against the natural bias. The scene is a house called Farnfield, and the neighbouring seaside town; and there are three acts. In Act One, the narrator is a boy of thirteen. He and his parents are spending Christmas at Farnfield with his uncle and aunt; and thus he encounters Dr. Fry and the child Diana. The square, forceful little doctor seems to be of an alien breed, and to intimidate his own people; the child is contemptuous and sad. Ten years later, he finds himself in the seaside town, in khaki, with a film unit. Again his parents are staying at Farnfield. Again he bristles at Dr. Fry; but now the sad, fey, father-obsessed Diana becomes his object in life. He is accepted—and after another ten years, another Christmas at Farnfield gives his toil for happiness its final ironic mould.

The theme is worthy, the treatment has a rare charm, but—I had almost said neurotic heroines are a bore. Farnfield and the relations' comedy have been allowed to steal the picture. The quartet of sheltered, cranky, self-absorbed seniors is indescribably engaging and very funny.

"Of Trees and the Sea," by Edgar Mittelholzer (Secker and Warburg; 13s. 6d.), is a Barbadian story: therefore (according to its mysterious, seaweed-collecting Colonel Heather) "a poetical comedy-fantasy, with marine, botanical and religious overtones as a matter of course." The Worts, just married and fresh from England, find themselves curiously beset with dreams, languors, prophecies and temptations of the flesh. Roger is seduced on a magic beach. Pat has a recurrent murder-dream, and is said to be carrying a female child of Beelzebub. At night, the locality is disturbed by an Atomic Mule. . . . The style is as lush as the flora and goings-on; but there is also a vein of everyday life and dialogue, which one may think the best part.

"Goodbye is not Worthwhile," by William Mole (Eyre and Spottiswoode; 10s. 6d.), again features Barbados, this time from a country-club angle. It is while Casson Duker is there on holiday that Timothy Flower, out in a speedboat with his wife, takes a fatal header into the sea. At least, that is *her* story. And Casson can't bring himself to split. . . . Then, an undoubted murder threatens his own neck. In self-defence, he has to work out which of this holiday circle is guilty. Before long he has arrived at the solution and convinced the police. The marked hounding-and-gloating element rather puts one off; however, it is a distinguished, ingenious puzzle, with an excellent background.

CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

THOUGH anthologies of Reti's games have been published in almost every civilised language, one of his most brilliant endings has appeared in none and remains almost unknown. The game which produced it appeared, with Reti's own notes, in a 1928 *Magyar Sakkvilág*, and I reproduce them herewith, slightly abridged, to save this masterpiece from oblivion.

SICILIAN DEFENCE, BERLIN 1928.

SCHLAGE	RETI	SCHLAGE	RETI
White	Black	White	Black
1. P-K4	P-QB4	7. Kt×Kt	Q×Kt
2. Kt-KB3	Kt-KB3	8. P-Q4	P-K3
3. Kt-B3	P-Q4	9. Castles	Kt-B3
4. P×P	Kt×P	10. P×P	Q×Q
5. B-Kt5ch	B-Q2	11. R×Q	B×P
6. B×Bch	Q×B		

Black has emerged happily from the difficulties of the opening. The endgame now is not so simply drawn as appears. The pawns are not evenly balanced; White has a majority on the queen's side, Black in the centre. It is a slight advantage to Black that he has not castled; his king can advance the more speedily into the centre.

12. B-B4 K-K2 15. B-B3 KR-Q1
13. Kt-K5 Kt×Kt 16. B-R5

Trying to provoke . . . P-QKt3, which would limit the action of Black's pieces; but Black declines to play it.

16. . . . R×R 17. R×R R-QB1
White's queen's side pawns would be best placed on R2, Kt3 and B4. He cannot attain this ideal because 18. P-QB4 would be answered by . . . R-B3 and . . . R-R3, during which White could not reply 19. B-Q8ch because after 19. . . . K-K1 there is a strong threat of 20. . . . P-QKt3 cutting off the bishop's retreat.

18. P-QR4
So White decides to aim for the inferior formation with pawns on R4, Kt3 and B4, but he fails to reach it.

18. . . . B-Q3 19. R-Q2 R-B3
Threat: . . . R-R3. If 20. P-QKt3?, then

20. . . . P-QKt3.
20. B-B3 P-K4
Threatening 21. . . . R-B5; 22. P-QR5, B-Kt5;

23. B×B, R×B; 24. P-QKt3, R-Kt4.

20. . . . R-B5 at once could be met by 21. R-Q4.

21. R-Q3
To be able to answer 21. . . . R-B5 by 22. P-QKt3.

White should now have brought up his king.

21. . . . K-K3 24. R-R3 B-B1
22. R-R3(?) P-KR3 25. R-Q3 R-B5
23. R-Kt3 P-KKt4 26. P-QKt3

Not 26. P-R5, B-Kt5! White's bishop is now tied to screening his QBP, his rook to defending his bishop.

26. . . . R-B3 28. P-KKt4 P-B5
27. P-B3 P-B4 29. K-B1 B-Kt2

Black allowed his KP to be left "backward" because he foresaw the possibilities of a subsequent . . . P-K5—which already threatens. White had one chance of making a fight of it: 30. B-Kt4—e.g.,

30. . . . R×P; 31. R-Q6ch.

30. B-Kt4 P-K5! 33. R-KKt6 B-B3
31. P×P R×P 34. R×RP B-Q1
32. R-Q6ch K-K4 35. R-R8 B-B2

Inferior would be 35. . . . B-Kt3; 36. R-K8ch, K-Q4; 37. P-R5 and Black's bishop must go to B2, a poorer square than Kt3.

36. P-R4 K-Q5!

Black doesn't take the pawn; he leaves it to screen his king from checks. From now to the end, White is repeatedly threatened with mate.

37. P×P K-K6 43. K-Kt1 P-Kt6
38. R-R3ch P-B6 44. R-QKt6 P-Kt7
39. B-R3 B-Q3 45. P-Kt6 K-K7
40. P-Kt4 P-R4 46. P-Kt7 B-B7ch
41. R-R6 B×P 47. K-R2 P-B8(Q)
42. B×B P×B Resigns

BOOKS OF THE DAY.

THE FOLLY OF TWO KINGS; RACHEL, AND HOSPITAL LIFE.

DR. G. P. GOOCH has been in the front rank of academic historians for as long as I can remember—and in that memory his books on the origins of World War I stand out. More recently he has produced some admirable volumes on the Enlightened Despots of the eighteenth century. As a pendant to his trilogy on "Frederick the Great," "Maria Theresa" and "Catherine the Great," he has now produced his "Louis XV—The Monarchy in Decline" (Longmans; 25s.). The word "pendant" is used advisedly. For Louis XV, though born to rule the rigid but effective autocracy bequeathed him by Louis XIV, was quite unlike those other great rulers of his age who regarded themselves as the first servants of their people. As Dr. Gooch says: "Dynastic autocracy requires for its successful operation an unbroken succession of supermen, or, at any rate, of monarchs of good ability who dedicate their lives to their work. Since experience shows that this essential condition cannot be fulfilled, the system has disappeared, its place being taken either by free institutions or totalitarian rule. No monarch in modern times has contributed so largely to its collapse as Louis XV." It was the monarchy's misfortune that the Duc de Bourgogne, whom the acidulated Saint-Simon regarded with such unstinted admiration, died young. Had he lived, the history of the monarchy might have been very different, and, indeed, the French Revolution might never have taken place. As it was, Saint-Simon may well have been right when he exclaimed to a fellow Duke: "We have been burying France." Instead, France had in Louis XV an autocrat who failed to carry out the duties of his station, and a man whose only virtues (not inconsiderable had they been allied to others more positive) were the negative ones of lack of vindictiveness and of a desire for that military glory which under the rule of *Le Roi Soleil* had been the ruin of France. Dr. Gooch, as one would expect from him, does not merely recapitulate the events of his reign. He gives us a vivid and interesting picture of the manners, the morals and the motives which accounted for the decline of France in the reign which, in the arts at any rate, constituted the apogee of *Le Grand Siècle*. If there is much about mistresses and the unending intrigues of the Court rather than the great economic movements which delight the modern historian, it is because under the system of the old monarchy, as established by Louis XIV, the whole of France was geared to the personality of the monarch. It was the misfortune of the monarchical system that the holder of the supreme office was quite unworthy of it.

In a curious way Louis XV resembled our own George IV. His age was an age of supreme good taste in the arts of building, painting and furniture. In each case society took its lead from the King in these matters. In each case there was good material if it could only have been brought out. As Mr. J. H. Plumb writes of George IV in "The First Four Georges" (Batsford; 21s.): "So ended a life of consummate self-indulgence, lived recklessly and regardless of convention. He accepted without gratitude the immense privileges of monarchy and shunned its duties. Few Kings have been so hated or so mocked or had their virtues so consistently ignored. For George IV possessed virtues. It was his sincerity which brought him into such scrapes and, what so many forget, regal self-indulgence, particularly in building and in the decorative arts, is almost always to the public advantage. Had both his nature and his time permitted him to graft middle-class virtues on to his sense of theatre, he would have become the pattern of modern monarchy. He was born too soon and grew up amidst the most licentious aristocracy that England had known since the Middle Ages." With a few adjustments, these words might equally well have been applied to Louis XV. Mr. Plumb's book is a notable addition to the history of England in the eighteenth century. While Mr. Plumb in his bibliography disclaims any intention of writing for the scholar, nevertheless the scholar will find the book as useful as the general reader will find it interesting. The illustrations are particularly well chosen.

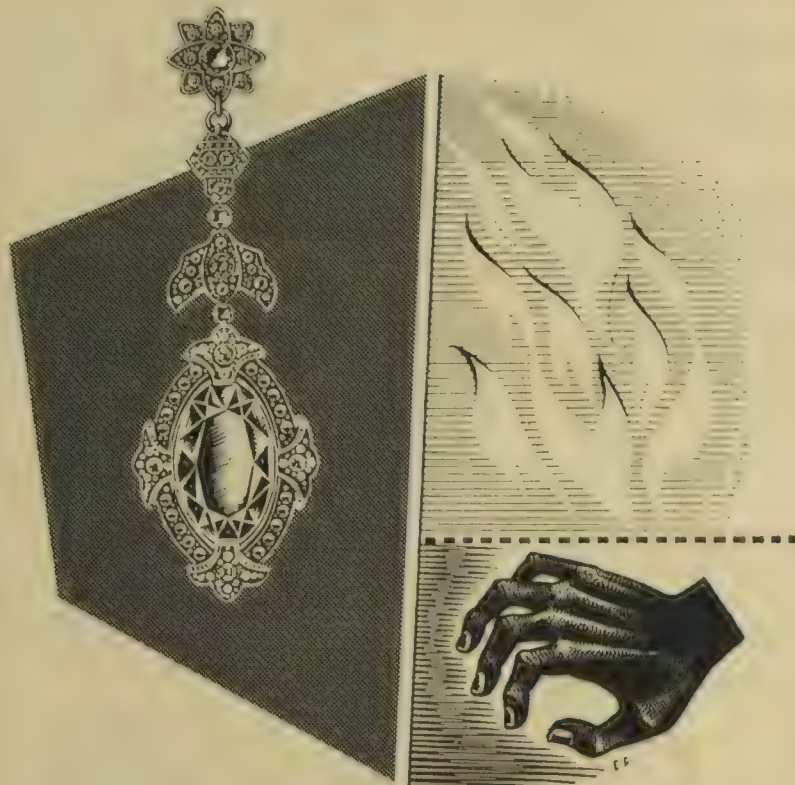
In her own way Rachel mirrored the life of the mid-nineteenth century in France (and indeed Europe) more effectively than any other actress of any time. This is perhaps a tribute to one who may well rank as the greatest of all French dramatic actresses—not excluding Bernhardt. Of course, comparisons are not only odious but impossible. The arguments about W. G. Grace as a batsman *vis-à-vis* J. B. Hobbs, or Bradman, can continue for ever. In "Rachel," by Joanna Richardson (Reinhardt; 21s.), one has as good an evocative picture as I have ever met of this great actress, who captivated Europe. No lover of the theatre should fail to buy this book.

I can do no more than recommend "This Hospital is My Home," by Dr. S. R. Cutolo (Gollancz; 18s.)—a story both heartening and alarming, of the greatest hospital of the world, situated in New York, which forms the theme of a book which will appeal to all those who love the mass production of the Brave New World, and which will appal all those who prefer the personal to the impersonal.

E. D. O'BRIEN.

Safer than houses

Whether you are a customer of Lloyds Bank or not you are equally welcome to make use of Lloyds Bank Private Safe Deposits. Your valuables — jewellery and important documents — will be far safer there than at home. They will be guarded against fire and theft in the Bank's strong room. Your private safe will be exclusively under your own personal control. Its contents will be known to no-one but yourself.



Keep your valuables in our Private Safe Deposit
LLOYDS BANK LIMITED

Available to non-customers. Ask for the leaflet describing this service at any Branch of the Bank.

Buy a carpet with a **name** behind it...

The BMK label means a good deal when you're buying a carpet or rug. Not only is it a sign of best possible value. It means also that the carpet or rug is of genuine all-wool pile—
 and it's a guarantee of



mothproofing for life. There's a BMK design to please you at a price to suit your pocket.

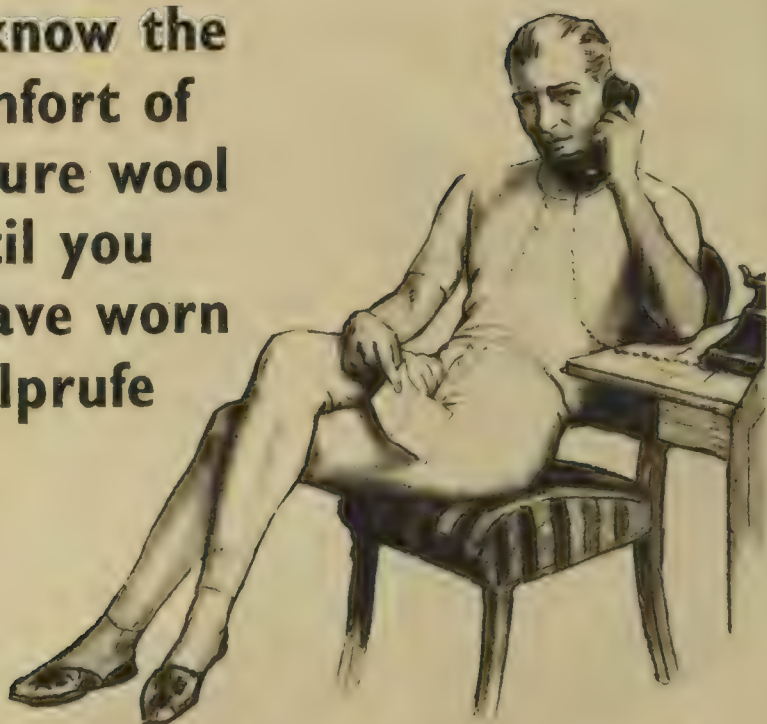


Guaranteed Mothproof **CARPETS & RUGS**

BLACKWOOD MORTON KILMARNOCK

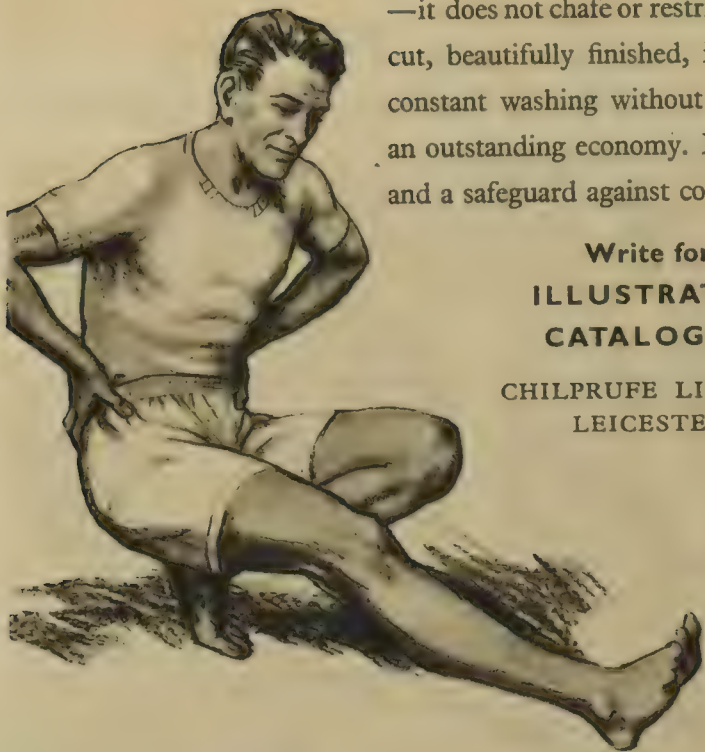


You don't
know the
comfort of
pure wool
until you
have worn
Chilprufe



Chilprufe for MEN

Expertly knitted from best quality wool, it is soft and smooth to the skin—it does not chafe or restrict. Skilfully cut, beautifully finished, it withstands constant washing without shrinking—an outstanding economy. It is hygienic and a safeguard against cold and chills.



Write for
ILLUSTRATED
CATALOGUE

CHILPRUFE LIMITED
LEICESTER

FLY DC-7B



TO SOUTH AFRICA

- * Fastest Propeller Driven Airliner
- * Fully Reclining Sleep-Easy Chairs
- * Sleeper Berths Available
- * Radar Weather-Mapping Equipment ensures smooth flying

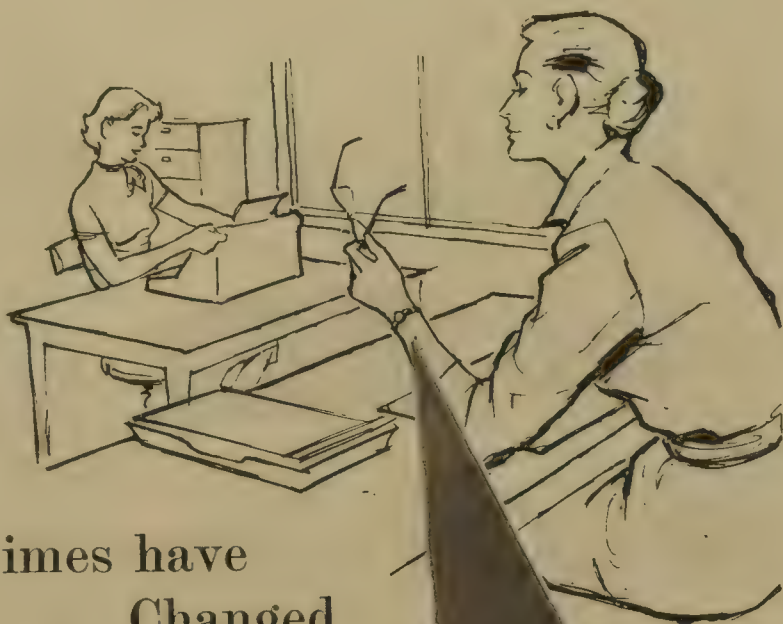
Three flights by DC-7B plus one
by Constellation each week

THE 'SPRINGBOK' SERVICE OF SOUTH AFRICAN AIRWAYS

(IN ASSOCIATION WITH B.O.A.C.)

Consult your Travel Agent, B.O.A.C. or South African Airways.

SOUTH AFRICA HOUSE, TRAFALGAR SQUARE, LONDON, W.C.2.
Telephone WHitehall 4488



Times have Changed

For the modern business woman there is the Baume watch—to be relied on absolutely. At her desk, at the conference, at the business appointment, it keeps her punctual. If, after hours, she prefers to be womanly, then her Baume watch will be glad to tell her exactly how late she is.

BAUME

the good watch

BAUME & CO. LTD., 1 HATTON GARDEN, LONDON, E.C.1
TELEPHONE: CHANCERY 4331. ALSO AT LA CHAUX-DE-FONDS.



Made by

MARIE BRIZARD

who also make the perfect Creme-de-Menthe-
liqueur of the mint!



Don't
be Vague
ask for
Haig



MAXIMUM RETAIL PRICES AS FIXED BY THE
SCOTCH WHISKY ASSOCIATION

*No finer Whisky goes
into any Bottle*

CHAMPAGNE ? VOICE THE CHOICE OF FRANCE



I Frenchman in 3 drinks Champagne Mercier

Yes! one Frenchman in three says, "Mercier! Oui merci!", and knows that he will get champagne at its sparkling best.

Since 1858 champagne lovers the world over have enjoyed the rare Mercier combination of noble champagne at reasonable cost. In the unique Mercier cellars at Epernay, France, a heritage of ancient skill is combined with modern methods to bring Champagne Mercier to its perfect maturity.

So when in Britain you say "Mercier! Yes thank you!"... you make sure of superb champagne at no more than you will pay for lesser quality.



CHAMPAGNE MERCIER

JARVIS, HALLIDAY & CO. LTD., 62 PALL MALL, LONDON, S.W.1

Telephone: WHitehall 1778



B. Seppelt & Sons, Ltd., 88 Cannon St., London, E.C.4. Telephone: Mansion House 2746

BERNESE OBERLAND



SWITZERLAND

Winter Season Average 10 days all-inclusive rates in good Hotels
from Christmas to Easter £17 (room, 3 meals, tips, taxes, etc. included).

Prospectus and Information: V.B.O. Office, Interlaken, Switzerland,
the Swiss National Tourist Office, 458-459, Strand, London, W.C.2,
or your Travel Agent.

Adelboden

4,600 feet

A GOOD PLACE TO SKI.
A GOOD PLACE TO LIVE.
All Winter Sports A Gay Night Life.

Grindelwald

3,500 feet

Famous for Ski-ing and Curling

2 hours from Berne. Road open all the Winter.
30 Hotels — Ski-school — Curling Coach — Skating.
Write to Kurverein Grindelwald.

GSTAAD

"Ski-ing Mecca of the Bernese Oberland"

11 Ski-lifts. Average daily sunshine 8 to 9 hours. Many Social
Events. Special reduced rates in January.
Ask for free booklet: Inquiry Office, Gstaad.

MURREN

5,450 feet

"The sunny, unspoilt village"

Season mid-December to mid-April. The ski-school is free to
all hotel guests, 10 hotels, chalets, children's home.

Inquiry Office: Murren (Switzerland).
Manager: E. A. Sautter-Hewitt.

Wengen

4,300 feet

SUN — SNOW — FUN

Splendid conditions and plenty of sunshine also in January
and especially favourable hotel arrangements from January 10th
to beginning of February.

New Cable-railway to Maennlichen.

IVA ZURICH

The first
step to

Lovely Hair



YOUR hairdresser can only do full justice to
your hair if you give it adequate care at
home. A trim, glossy and attractive coiffure
demands regular brushing with a *good* brush,
a Mason Pearson. There is no substitute for
this basic foundation to a lovely head of hair.

Rationally and hygienically designed, with its slender
spired tufts of nylon or black boar bristle set in a
pneumatic rubber cushion, this famous brush pene-
trates right to the scalp. You can *feel* it stimulating...
aerating...sweeping away dust and dandruff! Every
disarranged strand is lifted into place and the set
restored to its proper formation. Hair brushed this
way takes a permanent wave better, *keeps a permanent*
wave longer and sets more easily and charmingly. Ask
at your chemists, hairdressers or stores.

POCKET SIZE

11/6

SHINGLE

16/6

GENTLE

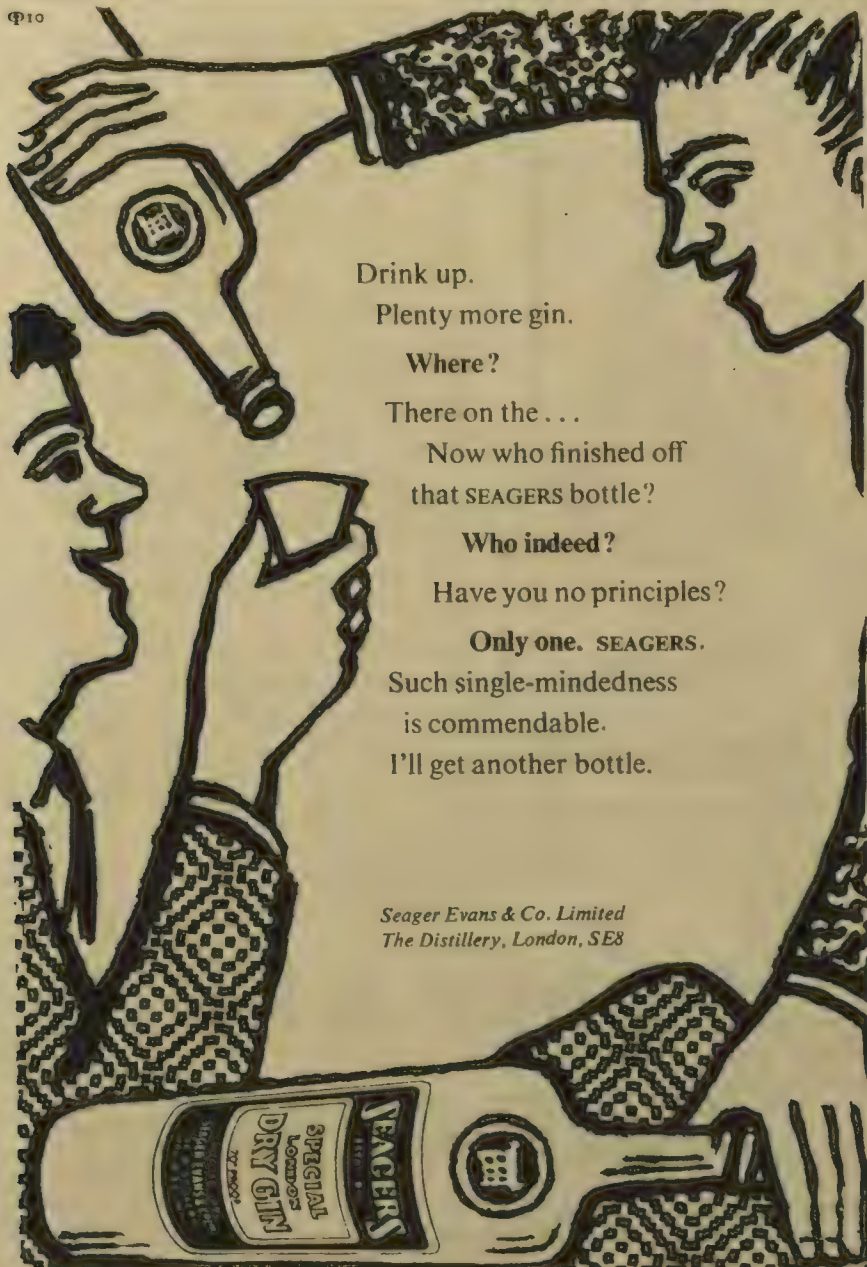
19/6

AND OTHERS
UP TO 65/-

Write to Mason Pearson Bros., 70 Piccadilly, London, W.1
for attractive post-free booklet.

MASON PEARSON
London England

P10



Drink up.
Plenty more gin.
Where?

There on the...

Now who finished off
that SEAGERS bottle?

Who indeed?

Have you no principles?

Only one. SEAGERS.

Such single-mindedness
is commendable.

I'll get another bottle.

Seager Evans & Co. Limited
The Distillery, London, SE8

Say
'Noilly Prat'
and your
French
will be
perfect



Perfect, because Noilly Prat is made by Frenchmen from French grapes with all
the care and skill that is traditional to French wine makers... because Noilly
Prat is allowed to age to full graciousness for at least 5 years... yet it costs no
more than ordinary vermouths. Here's how to serve it to perfection:

Gin and French $\frac{1}{2}$ Gin, $\frac{1}{2}$ Noilly Prat.

Short Noilly Neat with a zest of lemon peel squeezed and dropped into the vermouth.

Long Noilly Pour two fingers of Noilly Prat into a Tumbler, add ice, top with soda.

—and of course in any cocktail that calls for 'French'.

By insisting on Gin and Noilly Prat you ensure getting Gin and 'French'.

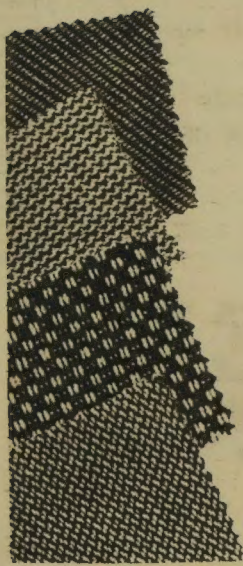
NOILLY PRAT
FRENCH VERMOUTH



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
WINE PRODUCERS
NOILLY PRAT & CIE

Sole Importers: WM. CHAS. ANDERSON & CO. 8 LIME ST. E.C.3

You can be among
the first to wear
one of **the new**
Otterburn
tweeds



There's traditional beauty and gay colour in the new Otterburn Tweeds. Made from pure wool, these fashion tweeds make-up beautifully, are crease resistant, colour fast and mothproofed for life. Go this week and see the new Otterburn patterns at any high-class tailors or stores.

In case of difficulty write for patterns (please state colour preference) to: Otterburn Mill Ltd, Riverside Mill, Otterburn, Northumberland.

DRY FLY SHERRY



A gracious welcome to your guests

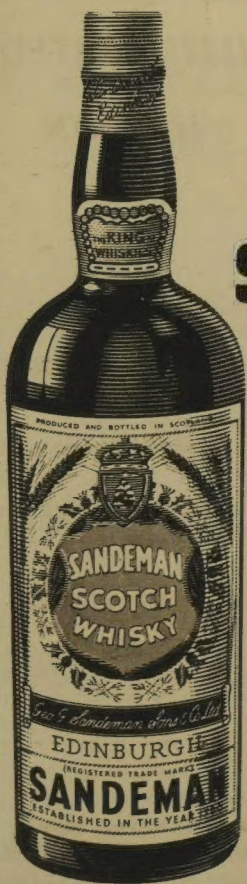
20/- bottle • 10/6 half-bottle

Also Magnums 40/-

EST
1790

*The King
of Whiskies*

(REGISTERED TRADE MARK)
**SANDEMAN
SCOTCH
WHISKY**



Blended in Edinburgh from specially selected fine whiskies under the same family proprietorship since 1790.

SANDEMAN & SONS LTD
25 & 27 Forth Street,
EDINBURGH



Only by having your shirts made for you can you be sure of having everything your way. Whether you are broad across the back, long in the arm, have your own individual taste in collars, cuffs and buttons, you will find that a 'Tricoline' shirt, deftly made-to-measure by Horne Brothers, brings a sense of comfort and well-being far beyond the purchase price - 63/-, including two 'Trubenised' collars. With 'Trubenised' collar attached - 58/6. Soft collar attached - 57/6.

P.S. Come and choose from our new range of modern plain shades and colours.

HORNE
BROTHERS LIMITED

HORNE BROTHERS LIMITED, 415/417 OXFORD STREET, LONDON, W.1
Branches throughout London and Principal Cities

Income Tax Concessions



'Yours for Life'

The 1956 Finance Act makes two important changes in taxation law which give considerable financial relief to those who have to provide their own pensions or who wish to augment pensions already provided for them.

These concessions have particular application to Controlling Directors and to the self-employed—Doctors, Dentists, Lawyers, Accountants, Farmers, Shopkeepers—but they apply in some degree to everybody.

If you want to buy a pension you can avail yourself of one or both of the concessions—the choice will depend on your circumstances and will require careful consideration.

Write for our leaflet "Retirement Pension Plans" and study it carefully. Later you may wish to discuss your particular problem with one of our representatives or agents. They are experts and will be pleased to give you the best possible advice.

THE STANDARD

LIFE ASSURANCE COMPANY

(Established 1825)

Head Office: 3 GEORGE STREET, EDINBURGH

London Offices: 3 ABCHURCH YARD, CANNON STREET, E.C.4. 15A PALL MALL, S.W.1
SL124L

The well balanced Liqueur...



Indispensable in:-
★ Cocktails
★ Fruit Salads
★ Grape Fruit etc.

COINTREAU

Extra Dry

Sole Importers:

W. Glendenning & Sons Ltd. Newcastle upon Tyne 6

TREASURE from SCOTLAND



for the
TRUE
CONNOISSEUR

Increased supplies of the celebrated "Grouse" Scotch Whisky are again available—to the delight of connoisseurs. This truly superlative Scotch has been well known and esteemed for over 150 years. To make sure of your personal supplies, please order *without delay*. A cheque for £21. 12. 0d. brings a case of one dozen bottles, carriage paid, direct to your home.

GROUSE BRAND WHISKY

MATTHEW GLOAG & SON LTD., Perth, Scotland

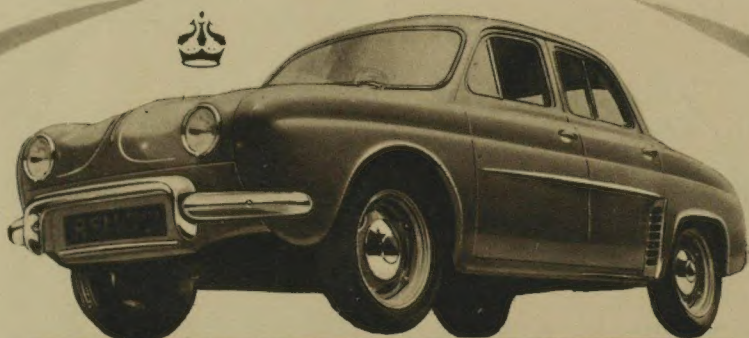
Blenders of the Famous "Grouse" Scotch Whisky since 1800

Importers of the popular "Pintail" Sherry

TRAVEL IN

RENAULT

STYLE



Dauphine

Performance Right Royal

The Dauphine is a thoroughbred; you notice this as soon as you take the wheel. Such responsiveness, such acceleration, speed and road-holding are qualities rarely brought together in one car.

Performance: Independent 4-wheel suspension. Top speed over 70 m.p.h. with ease.

Comfort: Sheer luxury with really spacious seating. Heater and other 'extras' fitted as standard. Automatic clutch available.

Economy: Petrol consumption over 40 m.p.g.!

Enjoy the pleasure of the automatic starting, fingertip steering, all-round vision and superior braking of the Dauphine. Let your local Renault dealer arrange a trial ride.

RENAULT LTD. Western Ave., London, W.3. Showrooms: 21 Pall Mall, S.W.1
The Renault Range: 750 — DAUPHINE — FRÉGATE. All assembled or trimmed at Acton
CVS-307

Subscribers

to The

ILLUSTRATED

LONDON

NEWS

should

in their own interest

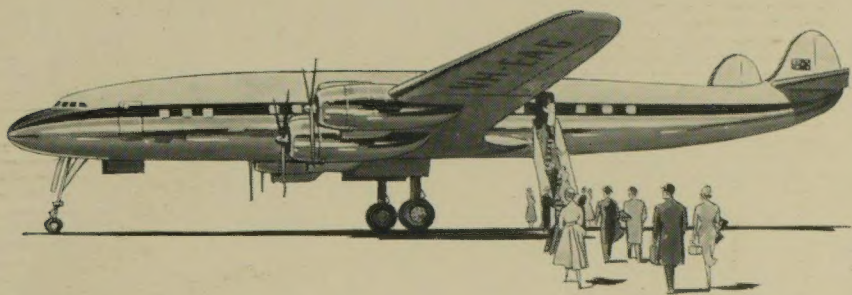
advise us

without delay

of any change

in their address

Communications should be addressed to: The Publisher, Ingram House, 195-198 Strand, London, W.C.2



Relax by day—sleep deep by night in Qantas

SUPER G CONSTELLATIONS

Wonderful service—wonderful cuisine—wonderful sleeperchairs for all-night slumber . . . everything that happy travel needs is yours in these Qantas Super-G Constellations! A fully-reclining Sleeperchair for every 1st-class passenger (London, Sydney, Vancouver). On the Pacific Route, a limited number of *sleeping berths in addition. There's room in Super-G Constellations—room for all those extra comforts that mean so much when you fly.

*Tourist or 1st Class,
West from San Francisco
or Vancouver to Australia
and New Zealand—or
East by the QANTAS/
B.O.A.C. Kangaroo Route
via Middle East, India and
S.E. Asia. Also Sydney to
Far East and South Africa.*

* Regretfully, during Olympic/Christmas period,
1st November—31st December, no bunks available.



AUSTRALIA'S OVERSEAS AIRLINE
in association with B.O.A.C. and T.E.A.L.



Tickets and advice from appointed Travel Agents, any
B.O.A.C. Office and Qantas, 69 Piccadilly, W.1. MAYfair 9200.

6 Good Reasons for choosing SOUTH AFRICAN SHERRY



- 1 Because South African Sherry is very good sherry: *real* sherry, most carefully matured, expertly selected—genuine in every way.
- 2 Because South African Sherry costs you less: as it benefits by a preferential import duty.
- 3 Because you can count on a South African Sherry to suit your personal taste—from light and very dry to full, rich and sweet.
- 4 Because the wonderful climate and soil of the Cape makes South Africa one of the finest wine producing countries of the world.
- 5 Because there is a guarantee of quality in South Africa's 300 years of wine-growing experience.
- 6 Because once you've chosen South African Sherry you'll choose it again.



SOUTH AFRICAN SHERRY



BP DRILLS 1,000,000 FT. IN BRITAIN

TWENTY YEARS AGO The British Petroleum Company started the search for oil in Britain and began production in 1939 to make a timely addition to wartime supplies. Now more than a million feet have been drilled in Britain by the BP Group.

Two producing oilfields have been discovered since the war, at Plungar in Leicestershire and Egmont, Nottinghamshire.

In 1955 some 53,000 tons of crude oil came from Britain's 223 producing wells—most of them in the Nottingham area—bringing up the total quantity produced from English oilfields to 900,000 tons. A very worthwhile contribution to the ever-growing need for oil and oil-products.



The BP Shield is the symbol of the world-wide organisation of

The British Petroleum Company

LIMITED



PERICLES c. 490-429 B.C. Athenian statesman and one of the greatest leaders, in times both of prosperity and adversity, that the world has known. The drawing is after a bust in the British Museum.

In industry to-day organisation and enterprise and even the greatest of resources are brought to fulfilment only through the agency of a universal spirit of leadership.

PAPER AND PACKAGING

Reed

PAPER GROUP

ALBERTE E. REED & CO. LTD

Aylesford Mills, Tovil Mills and Bridge Mills, Maidstone

THE LONDON PAPER MILLS CO. LTD • EMPIRE PAPER MILLS LTD

THE SUN PAPER MILL CO. LTD • REED CORRUGATED CASES LTD

MEDWAY PAPER SACKS LTD • BROOKGATE INDUSTRIES LTD

HOLOPLAST LTD • REED FLONG LTD

POWELL LANE MANUFACTURING CO. LTD

E. R. FREEMAN & WESCOTT LTD • REED PAPER SALES LTD

Head Office: 105 Piccadilly, London W.1